

GAGE & Co's
EDUCATIONAL SERIES.



CANADIAN READERS.
BOOK · VI.





DISCARDED
FROM
LEGISLATIVE LIBRARY
Victoria, B.C.

LAST COPY

P. N. Bibliographic Centre Discard Plan

DO NOT DISCARD

96 ✓
6d ✓

LAST COPY

P. N. Bibliographic Centre Discard Plan

DO NOT DISCARD

W. J. GAGE & CO.'S Educational Series

THE

CANADIAN READERS

BOOK VI.

Authorized for use in the Schools of Quebec.
Authorized for use in the Schools of Manitoba.
Authorized for use in the Schools of British Columbia.
Authorized for use in the Schools of Northwest Territories.
Authorized for use in the Schools of Prince Edward
Island.



W. J. GAGE & COMPANY,

PRINTERS.

PROVINCIAL LIBRARY
VICTORIA, B. C.

Send to

Frank Whitehouse

Frank Whitehouse
W. J. Gage & Co.'s Educational Series.

THE
CANADIAN READERS
BOOK VI.

Authorized for use in the Schools of Quebec.

Authorized for use in the Schools of Manitoba.

Authorized for use in the Schools of British Columbia.

Authorized for use in the Schools of North-west Territories.

*Authorized for exclusive use in the Schools of Prince Edward
Island.*



W. J. GAGE & COMPANY,
TORONTO.

PROVINCIAL LIBRARY
VICTORIA, B. C.

B. G.
428.6
B862
v.6

THE
CANADIAN READERS
BOOK VI

Entered, according to Act of Parliament, in the Office of the Minister
of Agriculture, in the year of our Lord 1889, by THE W. J. GAGE CO'Y
(LTD.), Toronto.



W. J. GAGE & COMPANY
TORONTO

PROVINCIAL LIBRARY
VICTORIA, B. C.

PREFACE.

In the preparation of the Sixth Reader several objects have been kept in view, to which unequal importance will probably be attached by those into whose hands the book may come in the ordinary course of school work.

It is intended in the first place that the volume shall be a useful aid to the teacher in training his pupils how to read. In this respect it is self-contained, as the brief treatise on elocution which forms the introduction does not necessarily presuppose any acquaintance with either the principles or the art of good reading. It would be a mistake for the teacher, who wishes either to excel as a reader himself or to train his pupils to the highest pitch of excellence in this delightful accomplishment, to content himself with the study of this treatise, but for the ordinary school work it will be found highly useful if not amply sufficient. The specimen exercises appended to the introduction have been chosen with great care and specially edited for the express purpose of exemplifying the application of the principles discussed. Some of the passages which make up the text of the book have been selected rather for their elocutionary than for their literary value, though no one will be found that does not in some degree possess both. Useful elocutionary hints have been appended to those selections that seemed to call for such aids.

It is further intended that this volume shall be a useful manual for literary study and English composition. No attempt has been made to preserve a chronological arrangement, or indeed any other except that of alternating prose with poetry. As the collection is not supposed to be graded according to the intrinsic difficulty of the passages the latter may be taken up in any order to suit the taste of the teacher. The prose as well as the poetical selections present a great variety of styles and rhetorical forms, the critical analysis of which cannot fail to have a valuable educative effect. Assistance in this part of the work is furnished in the appendixes, and to some extent in the foot notes, but the teacher will be amply rewarded by applying for aid to fuller treatises dealing with the points there touched upon. Occasional

attempts have been made to elucidate the text by referring to or quoting parallel passages. This very interesting method can, of course, be greatly extended, the only practical limit being that imposed by the teacher's own acquaintance with the field of literature. Each selection is preceded by a brief biographical notice of the writer—except in the few cases in which the author is unknown—and a general account of his literary work. For school purposes it is easy to over estimate the value of bibliographical knowledge, but if more is wanted than this volume furnishes, recourse must be had to one or other of the many excellent histories of English literature.

Opinions vary greatly as to the claims of etymology in connection with the study of literature. It will not be denied, however, that a knowledge of the history and derivation of a word frequently enables one to understand more clearly its meaning, and at times affords a satisfactory explanation of some grammatical so-called irregularity. In the hope at once of throwing additional light on the meaning of the text, and of widening the pupil's horizon by enabling him to catch glimpses of the field opened up by the science of philology, a considerable amount of space has in the notes been devoted to the study of words, care being taken to give the most trustworthy opinions obtainable on all moot points. Partly for the purpose of familiarizing the pupil with old English several pieces have been inserted, the language of which is archaic, and in all such cases, the author's own spelling has been carefully preserved. The youth who has learnt to read with ease the language of the Elizabethan Era as it was really written, is all the better an English scholar for being able to do so.

Though it is not the aim of this book to utilize reading-lessons as a means of imparting knowledge, great care has been taken to select only pieces the tone of which is unexceptionable. There may be, for instance, amongst Burke's speeches, others which give a better idea of his oratorical power, but the one selected teaches the soundest political philosophy, and preference has been given to it partly on that account. It would be presumption to claim that in every case the best possible choice has been made, or the best possible style of treatment adopted, but neither in the selecting nor in the editing of the pieces has any pains been spared to make the book a useful advanced School Reader.

CONTENTS.

THE PRINCIPLES OF GOOD READING.

	PAGE
Introductory	1
Breathing Exercises	2
Distinct Utterance	3
Sounds of Letters	5
Time	10
Inflection	18
Pitch, or Modulation	29
Force and Quality of Voice	33
Emphasis	36
How to Read Poetry	42
Gesticulation	46
Rhetorical Figures	51
Specimen Exercises	53

SELECTIONS FOR READING.

On my Mother's Picture	<i>William Cowper</i>	75
The Battle of the Ants	<i>Henry David Thoreau</i>	85
A Lost Chord	<i>Adelaide Anne Procter</i>	89
The Charge of the Light Brigade	<i>William Howard Russell</i>	91
The Cane-bottom'd Chair	<i>William Makepeace Thackeray</i>	96
Learning to Write Prose	<i>Benjamin Franklin</i>	99
Jacques Cartier	<i>Thomas D'Arcy M'Gee</i>	104
Land and Labor in Ireland	<i>John Bright</i>	108
Marston Moor	<i>Winthrop Mackworth Praed</i>	114
A Forest Encounter	<i>James Fennimore Cooper</i>	119
The Battle of Naseby	<i>Thomas Babington Macaulay</i>	125
The Schoolmaster Flogged	<i>Charles Dickens</i>	129
The Changed Cross	<i>Anonymous</i>	134
The Defence of Plevna	<i>Archibald Forbes</i>	138
The Two Armies	<i>Oliver Wendell Holmes</i>	143
A Picture of Human Life	<i>Joseph Addison</i>	146
Thanatopsis	<i>William Cullen Bryant</i>	152

Dr. Johnson and Lord Chesterfield	<i>Samuel Johnson</i>	156
The Diver	<i>Johann Friedrich Schiller</i>	159
The Spirit of Colonial Liberty.	<i>Edmund Burke</i>	168
Mortality	<i>William Knox</i>	177
Nowhere	<i>Sir Thomas More</i>	182
My Mind to me a Kingdom is	<i>Anonymous</i>	194
The Pilgrim's Progress	<i>John Bunyan</i>	200
The Questioning Spirit	<i>Arthur Hugh Clough</i>	210
The Trial of Warren Hastings	<i>Macaulay</i>	215
To a Mouse	} <i>Robert Burns</i>	220
A Man's a Man for A' That		225
The Vanity of Life	<i>Jeremy Taylor</i>	229
Hymn on the Nativity	<i>John Milton</i>	235
Self-Education	<i>William Cobbett</i>	259
The Isles of Greece	<i>Lord Byron</i>	263
The Sovereignty of Jehovah	<i>The Book of Job</i>	274
Intimations of Immortality	<i>William Wordsworth</i>	285
The Battle of Lutzen	<i>Goldwin Smith</i>	300
The Vision of Sir Launfal	<i>James Russell Lowell</i>	311
Paul Before Agrippa	<i>Acts of the Apostles</i>	322
Evangeline	<i>Henry Wadsworth Longfellow</i>	328
Compensation	<i>Ralph Waldo Emerson</i>	340
Maud Müller	<i>John Greenleaf Whittier</i>	351
The Heroes of the Long Saut	<i>Francis Parkman</i>	357
A Collection of Sonnets		364
The Imitation of Christ	<i>Thomas à Kempis</i>	374
Milton's Prayer of Patience	<i>Elizabeth Lloyd Howell</i>	382
Members one of Another	<i>Dr. Nelles</i>	384
Rip Van Winkle	<i>Washington Irving</i>	390

APPENDIXES.

Poetry (A)	419
Figures of Speech (B)	425



THE PRINCIPLES OF GOOD READING,

Good reading and speaking demand :

1. A CULTIVATED VOICE.
2. DISTINCT AND CORRECT ARTICULATION AND PRONUNCIATION.
3. EXPRESSION.

Each of these leading elements of delivery may be possessed and exercised separately, but the three are essential to perfect reading.

Voice consists of breath converted into sound by the vocal organs, and it is by the right use of these organs that sound becomes musical, and is made a faithful interpreter, by their proper expression, of the thoughts uttered by the voice.

The first step towards efficient voice culture lies in the proper management of the breath; and in the best training of the voice for speaking or musical culture, breathing exercises must commence and be regularly continued through all subsequent practice.

I.

BREATHING EXERCISES.

The first conditions for making these exercises successful are (1) to inhale through the nostrils; (2) to fill the base of the lungs, and not the summit, with air; (3) to expel the breath by the action of the abdominal muscles and the diaphragm. Exercises carried out on these conditions are the surest methods for developing and invigorating the vocal powers.

The respiration must be abdominal, that is each inhalation of air should be full and deep; it should commence by descent of the diaphragm, and continue by eversion of the ribs, but never extend to elevation of the collar bone.*

In ordinary tranquil breathing the soft parts below the chest are pushed or raised outwards and upwards, in consequence of the descent of the diaphragm; the lower ribs also partake in this action, but the upper ribs and bony structure are almost unmoved. This constitutes *abdominal breathing*, and the following exercises are to be frequently practised:

ABDOMINAL DEEP BREATHING.

1. Inhale through the nostrils—not by closing the mouth but by slightly pressing the end of the tongue against the palate. Keep the upper part of the chest unmoved and fill the base of the lungs by raising and bulging outwards the abdomen.
2. Keep the lungs fully inflated as long as possible, then give out the breath slowly. Observe that this breathing must be deep and tranquil.†

*Dr. Lennox Brown.

†A deep breath widens the air cells in the lungs, increases the activity and strengthens the elasticity of their tissue, while the cellular and fatty tissue in the interstices is removed. On the other hand a restraining of the respiratory function and of the pulmonary vesicles causes the lungs to become smaller and their tissue to grow thicker. * * * Inspired air receives its first virtue through the *gymnastic* of breathing. What is the use to send invalids to a healthy region if they do not breathe the air deep into their lungs? Air of itself does not expand the lungs; their *mechanical* expansion is more salutary than the advantages of so-called healthy regions.—*Die Gynastik des Athmens*, by Dr. Bickling.

3. Fill the lungs as before ; continue to inhale until you feel the chest and the ribs rise. This becomes costal breathing, and a further inhalation will advance to the clavicular breathing. The lungs are entirely filled and the exercise is completed by slowly and audibly exhaling the breath.
4. **Expulsive Breathing.**—Inhale as before, then expel with force as on a prolonged sound of *h*, or as on a moderately whispered cough.
5. **Explosive Breathing.**—Inhale, then expel in several rapid, sudden, and somewhat violent explosions.

Practise these and similar exercises (see “How to Read,” pp. 12 to 16) several times in succession. When engaged in such exercises govern the motions of the body from the first ; the head must be held erect and steady, care being taken not to move it in various directions in sympathy with lung exercise ; the shoulders must be thrown slightly backwards and downwards. The muscular action on the lungs must be fixed chiefly around the waist and in the abdomen and the diaphragm. These exercises may be varied and increased, but the proper mode of exhaling and the principle of abdominal breathing must form the basis of all such exercises.

II

DISTINCT UTTERANCE.

1. It is not by shouting nor any great force of voice that a speaker or reader can be heard. In fact when a pupil is reading force should be subdued for all general purposes, and should only be exercised when passion demands it.

2. **Perfect Utterance** requires a full and correct sounding of the letters and the purest tone of voice. Half sounded

vowels or consonants, or impure qualities of voice, that is voice mingled with breath or of nasal or guttural character, will seriously mar distinct utterance.

3. The following **defects** mark indistinct utterance: Neglect of the final consonant, which often occurs when cognate consonants end one word and begin the next, as *last day* where the *t* is omitted; neglect of unaccented syllables in words of more than two syllables, as *hon'r'ble* for *honorable*, and even the unaccented syllable of a word of two syllables, as *special*, where the second unaccented syllable sinks into a whisper or is run into the next word; and false sounding of vowels as *reble* for *rebel*, *prudunce* for *prudence*, *charuty* for *charity*, *buhold* or *b'hold* for *behold*.

4. The student of reading should be able to *sound each letter* independently of words; and vocal exercises on these sounds (see "How to Read") form the method of practice. **Phonic reading** is also an indispensable exercise for securing distinct delivery. Phonic reading means sounding each letter in a series of words distinctly, and just as it is pronounced in each word. Thus, in the word *quick*, the sounds of the letters are represented as if it were spelled *kwik*; the *q* and *u* take the sound of *k* and *w* and the final *k* is silent. In class reading every pupil should be required to read and to spell one or two words phonically, and to describe the position and action of the vocal organs engaged in the utterance of each letter.

5. In this exercise **three conditions** must be observed:

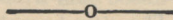
- (a) The vocal organs must be brought into contact or position.
- (b) The breath or voice must be exercised.
- (c) The same organs must be separated and restored to their silent position.

These conditions must mark the phonic practice on single letters; but, although in their combinations in speech delivery the actions are so rapid that the closing and full separation are not perceived, they must, however rapid the action, be perfectly performed to make the utterance distinct.

Thus, in sounding *bloom*, the lips are closed and pressed together, the air distends the pharynx and the sound commences. That sound alone would continue until the breath in the pharynx is exhausted, but the change of position in the tongue to sound the *l* raises its tip to the gums of the upper incisory teeth, and the vocal effort produces a different utterance; instantly the tongue is depressed, the corners of the lips meet, the aperture of the mouth is formed and *oo* follows; finally the lips again are closed and, with a slight change of the organs, the nasal sound of *m* is heard. Now it is often here, on the final sound, that defective utterance occurs, as the reader or speaker fails to separate the lips, the action which completes the articulation.

A fourth condition must accompany all these actions. The force with which the lips, tongue, jaws, and mouth muscles act on the vocal expulsion must always be in proportion and equal to the force thrown into the voice by the lungs. If this be neglected breath will be wasted, the voice will be impure in tone, and clerical sore-throat be the consequence. The appropriate action of articulation forms the muscular support of the trachea, which would otherwise be forced from its position by the breath.

While distinct articulation is indispensable the pupil must never drawl words or letters, or dwell on each sound, excepting when practising to master the elements of time for slow reading.



III.

SOUNDS OF LETTERS.

The practice of phonic reading requires a knowledge of the sound of each letter; and the correct sound of each letter depends upon the right management of the breath, the right

production of voice, and the right position of the speech organs. Vocal practice on the pure vowel sounds is the best mode for cultivating the musical qualities of the voice, what musical science calls its *timbre*, and the best vowel for that practice is the sound of **a** as heard in *calm* or *father*. **A** may be followed by **o**, as in *low*, **oo** as in *moon*, **a** as in *way*, and finally by **e** as in *see*, which is the most difficult for the production of a full and pure tone.

In sounding these vowels it is important to note the action of the speech organs.

A, as in *calm*, is sounded with the mouth well-opened, the tongue lying on the floor of the mouth, the lips fixed against the teeth, not protruding or screwed sideways.

O, as in *low*. This letter ends in a sound similar to that of *oo* in *moon*. The lips are brought into closer contact than in *a*, and as the sound terminates in *oo* the orifice gets rounder and a sort of internal protrusion attends the closing action. It thus forms a diphthongal action.

OO may follow the *o* sound.

A, as in *day*, is also diphthongal, ending in short *ee*. The tongue is depressed and when terminating the sound it is slightly altered in position to form the *ee*.

E, as in *see*. The aperture of the mouth is very narrow the teeth very little separated the tongue rising to correspond with the arch of the palate. The sound must be formed in the back of the mouth, for as it advances to the front it becomes thin and shrill in tone.

U is a compound of *e + oo* rapidly combined.

The above analysis will suggest the methods for giving the other sounds of the vowels.

The vowels commonly so called are *a, e, i, o, u*, but each of these has other sounds which largely increase the number of tonics.

TABLE OF TONIC OR VOWEL SOUNDS.

VOWEL SOUNDS.				EXAMPLES.			
1,	2,	3,	4,	1,	2,	3,	4,
a,	a,	a,	a,	bar,	bat,	ball,	mate,
1,	2,			1,	2,		
e,	e,			me,	met,		
1,	2,	2,		1,	2,	2,	2,
i,	i,	and y,		dine,	din,	city,	
1,	2,	3,	4,	1,	2,	3,	4,
o,	o,	o,	o,	lo,	move,	for,	cot,
1,	2,	3,		1,	2,	3,	
u,	u,	u,		tune,	tun,	full,	
1,	2,			1,	2,		
oi,	ou,			joy,	now,		

Explanation.—The examples are numbered to agree with the number of the vowels: thus *a* (1) has *bar* to illustrate that sound.

EXERCISE ON VOWELS.

In all these exercises for Phonic Reading the reader should first sound the vowels as they are sounded in the words, then read the examples, slightly prolonging each italic vowel.

He gave the gale his snow white sail.

The primal duties shine like stars.

Roll on thou deep and dark blue ocean roll,

Ten thousand fleets sweep over thee in vain.

Thy shores are empires changed in all save thee.

The balmy breath of incense breathing morn.

While the deep thunder, peal on peal afar.

The Niobe of nations, there she stands,

Childless and crownless in her voiceless woe.

Lo! anointed by Heaven with vials of wrath,

Behold where he flies on his desolate path!

Now, in darkness and billows, he sweeps from my sight,

Rise! Rise, ye wild tempests and cover his flight!

TABLE OF CONSONANTS.

The first series are called perfect consonants because formed by complete contact of the speech organs. The breath consonants have no vocality ; the voice consonants have vocality ; but the nasals have vocality which can be prolonged and inflected ; hence they become elements of greater expression than the other consonants.

PERFECT CONSONANTS.

<i>Organic Formation.</i>	<i>Breath.</i>	<i>Voice.</i>	<i>Nasal.</i>	<i>Examples.</i>
Labial.	p.	b.	m.	pip, bab, mum.
Lingual.	t.	d.	n.	tat, did, non.
Palatal.	k.	.	ng.	kick, gog, sing.

IMPERFECT OR PARTIAL CONSONANTS.

<i>Organic Formation.</i>	<i>Breath.</i>	<i>Voice.</i>	<i>Examples.</i>
Labia-dental	f.	v.	fif, viv.
Dental sibilant.	s.	z.	sis, zuz.
Lingual palatal	ch.	j.	chin, juj.
Palatal sibilant.	sh.	zh.	she, azure.
Lingua-dental.	th.	th.	thin, them.
Palatal.		y.	
Labial aspirate	wh.	w.	when, will.
Lingua-palatal.		r.	row, fear.
“ “		l.	ball.
Aspirate.	h.		ha, ha.

EXERCISES ON CONSONANTS.

In practising these exercises, observe the rules for breathing, retain the breath, when the lungs are filled, for a few moments, then utter the initial consonant suddenly—*attack* it as in music—dwell a moment on that consonant then complete the syllable, sustaining the voice firmly to the closing letter. The force must be marked by decisive energy, but must not cause any

throat irritation. If throat irritation is felt pause a little and practise more gently. The exercises may, in alternate order of each and of the whole, be practised slowly and rapidly. As it is the *consonants* that demand chief attention the vowels must be short in time.

B-ă-B, P-ĭ-P, D-ĭ-D, T-ă-T, G-ă-G, K-ĭ-K.

M-ŭ-M, N-ö-N. si-NG-ING, V-ĭ-V, F-ĭF.

Z-ŭ-Z, S-ĭ-S, J-ŭ-J, CH-ŭr-CH, ă-ZH-ure,

SH-u-SH, TH-u-TH (*voice*), TH-u-TH (*breath*),

WH-ĭch, W-ö-W, Y-a-Y, L-ŭ-L, H-ă-H.

Additional Practice :

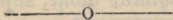
- I. Sound each consonant *alone*, separated from the vowels, (1) suddenly, (2) prolonged.
- II. Sound the *initial* consonant with the vowel, omitting the *final* consonant.
- III. *Omit* the initial consonant and *commence* with the vowel, but end with the consonant, delivering it with great force and distinctness.

Defects of utterance are common when two or more consonants are combined—one or more of them being often omitted. Careful and strict drill in such combinations as the following should be frequent :—

Bd. — sobb'd. *Bdst.* — stabb'dst, prob'dst. *Bldst.* — trembl'dst. *Dldst.* — paddl'dst. *Dnd.* — madd'n'd. *Dgd* (=djd), — lodg'd, cag'd. *Fldst.* — shuffl'dst, baffl'dst. *Ftst.* — sift'st. *Gdst.* — digg'dst. *Gldst.* — struggl'dst. *Kndst.* — weak'n'dst. *Ksth.* — sixth. *Ldjd.* — indulg'd. *Ltst.* — melt'st. *Mdst.* — nam'dst. *Ndst.* — rend'st. *Ngthndst.* — strength'n'dst. *Ngkst.* — think'st. *Ngkts.* — precincts. *Ndej.* — chang'd. *Ntsht.* — wrench'd. *Pldst.* — tramp'l'dst. *Rbdst.* — disturb'dst. *Rktst.* — mark'dst. *Rldst.* — hurl'dst. *Rmdst.* — form'dst. *Rndst.* — learn'dst. *Rtst.* — start'st. *Rcht* — march'd. *Rvdst.* — starv'dst. *Skst.* — risk'st. *Thdst.* — sheath'dst. *Tldst.* — settl'dst. *Tsht.* — snatch'd. *Vdst.* — lov'dst. *Vldst.* — grov'll'dst. *Zldst.* — dazzl'dst.

Select other passages similar to the following for practice :

Thou *trembl'dst* then if never since that day
 Stung by the viper thou *fondl'st* when young.
 Tell me how thou *baffl'dst* and *rifl'dst* thine enemy.
 How thou *mingl'dst* life and death.
 Star that *twinkl'dst* on the watchman's path.
 Thou *drink'st* the cup and *thank'st* the giver.
 Now thou *curb'dst* passions fierce.
 Thou *lurk'dst* in the dark and *hark'dst* for a footstep.
 Thou *arm'dst* the hand that laid thee low.
 Thou *dazzl'dst* mine eyes with such beauty.



IV.

TIME.

Time in its application to reading embraces the methods and conditions which instruct us how to give due measure to words, to sentences, and to the pauses which separate words, phrases, and sentences.

Slow reading is accomplished by dwelling without drawling upon all vowels and consonants capable of prolongation. When important words present themselves in any composition the pupil should read them phonically, and extend the quantity of the long vowels and the liquids or semi-vowels.

The following are examples of words containing elements of time, or letters which can be prolonged ; these elements are printed in italics :—

Roll on thou deep and dark *blue ocean—roll.*
 To *arms ! to arms ! to arms !* they cry.
Wailing and woe and grief and fear and pain.
Boundless, endless, and sublime.

Thou glorious mirror where the Almighty's form
 Glasses itself in tempests ; in *all time*,
 Calm or convulsed—in breeze, or gale, or storm
 Icing the pole, or in the torrid clime
 Dark-heaving ; boundless, endless and sublime—
 The image of *Eternity*,—the throne
 Of the *Invisible* ; even from out thy slime
 The monsters of the deep are made ; each zone
 Obeys thee ; thou goest forth, dread, fathomless, alone.

—Byron.

Hear the tolling of the bells—

Iron bells !

What a world of solemn thought their monody compels !

In the silence of the night,

How we shiver with affright

At the melancholy menace of their tone !

For every sound that floats

From the rust within their throats

Is a groan.

And the people—*ah*, the people—

They that dwell up in the steeple,

All alone,

And who tolling, tolling, tolling,

In that muffled monotone,

Feel a glory in so rolling

On the human heart a stone—

Poe

The best effect will be given to the italicized words in this last passage by swelling and prolonging the voice almost as in chanting.

Quick reading is as necessary as slow reading when justified by the sentiment. But the great defect of quick reading is that letters, and even syllables are omitted, or imperfectly uttered. Practice in quick reading should therefore be given with special regard to distinctness and finish of utterance. The pupil may select any passages for practice, reading first very slowly, then moderately slowly, quickly, and very quickly.

Read the following very quickly, but pause briefly at the vertical dashes :

Like adder | darting from his coil,
Like wolf | that dashes through the toil,
Like mountain cat | that guards her young,
Full | at Fitz James's throat he sprung.—*Scott.*

Away! away, and on we dash!—
Torrents less rapid and less rash.
Away, away, my steed and I,
Upon the pinions of the wind,

All human dwellings left behind :
We sped | like meteors through the sky,
When | with its crackling sound the night
Is chequer'd | with the northern light ;

* * * * From out the forest prance

A trampling troop—I see them come!

A thousand horse—and none to ride!

With flowing tail, and flying mane,
Wide nostrils—never stretch'd by pain,
Mouths | bloodless to the bit or rein,
And feet | that iron never shod,
And flanks | unscarr'd by spur or rod,
A thousand horse—the wild and free—
Like waves | that follow o'er the sea,

Came thickly thundering on :—

They stop, they start, they snuff the air,
Gallop a moment | here and there,
Approach, retire, wheel round and round,
Then plunging back | with sudden bound,

They snort, they foam, neigh, swerve aside,
And backward to the forest fly,
By instinct | from a human eye.—*Byron (adapted).*

Let them pull all about mine ears ; present me
Death | on the wheel, or at wild horses' heels ;
Or pile ten hills on the Tarpeian rock,
That the precipitation might down stretch
Below the beam of sight, yet will I still
Be thus to them.

—*Shakespeare.*

RHETORICAL PAUSES.

Expressive reading requires special pauses in addition to the grammatical pauses. The rules for these pauses are numerous ; but as they all depend upon the arrangement of thoughts indicated by the different members of a sentence, the analysis of the sentence is the best guide to the rhetorical pause. Hence the student of elocution may safely, and for the best effect ought to, pause before every new form of thought expressed by a series of words, as phrases and clauses.

The following summary presents the *Rules for Pausing* :—

Pause after :

1. The nominative with complements.
2. Words in apposition.
3. Completion of predicate when followed by extensions.
4. Each extension when consisting of several words.
5. The objective phrase or extension of predicate when inverted.

Pause before :

6. The infinitive mood when it has objects or extensions.
7. Prepositions when governing phrases.
8. Every new sentence.
9. The emphatic word.
10. **Pause between** all words where an ellipsis occurs.
11. **Pause always** in some part of a line of poetry, as near to the middle as possible, in accord with any of the given rules, and always at the end of the line.

These pauses are important ; they give the hearer time to reflect and to arrange the thoughts ; they increase the pleasure of hearing by the momentary silence, and allow the speaker time and opportunity for breathing.

The length of a pause depends (1) on the relation and dependence or independence of the members and the clauses, and (2) on the nature of the sentiment and composition. In light, cheerful, animated, or humorous compositions the pauses are brief. Solemn, exalted, or philosophical composition demands longer pauses.

As a sequel to the rules for pausing the following directions for not pausing are important :—

Do not pause—

1. Between a pronoun and a verb whether it be the subject or object.
2. Between a preposition and its object.
3. Between an adjective and the noun immediately following which it qualifies.
4. Between an auxiliary and a principal verb when they come together.
5. Between a verb and its object.

The following sentences are arranged according to these rules ; the pauses are indicated by *vertical dashes*, and the words united by *hyphens* have no pauses ; a lesser pause may follow where there is no dash, point, or hyphen :—

It-remains-with-you then | to-decide | whether that-freedom,
 at-whose-voice | the-kingdoms-of-Europe | awoke | from-the-
 sleep-of-ages, to-run-a-career of-virtuous-emulation | in-
 everything | great-and-good ; the-freedom | which-dispelled
 the-mists-of superstition, and-invited-the-nations | to-behold-
 their-God ; whose-magic-touch | kindled-the-rays-of genius, the-
 enthusiasm-of-poetry, and-the-flame-of-eloquence ; the freedom
 | which-poured | into-our-lap | opulence-and-arts, and-embellished-
 life | with-innumerable-institutions and-improvements, till-it-
 became a-theatre-of-wonders ; it-is-for-you to-decide | whether
 this-freedom shall-yet-survive, or be-covered | with-a-funeral-
 pall, and-wrapt | in-eternal-gloom. In-the-solicitude | you-feel |
 to-approve-yourself worthy of-such-a-trust, every-thought of-
 what-is-afflicting in-warfare, every-apprehension of-danger | must-
 vanish ; and-you-are-impatient | to-mingle | in-the-battle of-the-
 civilized-world.—*Robert Hall.*

TIME IN REFERENCE TO SENTENCES.

1. Principal sentences are read slower than subordinate sentences.

2. Noun sentences, as they form the subjects or objects of sentences, have the same importance and time as the principal sentence, and are exceptions to this rule.

3. The quotation when introduced into a narrative is distinguished by difference of time. But that difference whether the movement shall be faster or slower will depend entirely on the nature of the quotation. Unless it is an expression of quick anger or any similar feeling it is generally to be read slower.

The "Temptation of Christ," the parable of the "Prodigal Son," and that of "The Rich Man," in the twelfth chapter of Luke are illustrations of this rule.

The time of each passage is arranged and indicated as follows, in the last named parable :—

- v. 13. (*Narrative, moderately fast*). And one of the company |
said unto him,
(*Quotation, slower.*) Máster, *spe*ak to my brother, that
he *divide* the inheritance with me ;
14. (*Narrative, faster.*) And he said unto him,
(*Slower and sterner.*) Mán, who made *me* a judge, or a
divider, over *yòu* ?
15. (*Narrative.*) And he said unto them,
(*Quotation as 14.*) Take heed and beware of *covetousness* ;
for a man's life consisteth not | in the abundance of
the things which he possesseth.
16. (*Narrative, faster.*) And he spake a parable unto them,
saying,
(*Quotation, as Christ's narrative, a little slower than Luke's
narrative.*) The ground of a certain rich man |
17. brought forth plentifully : And he thought within
himself, saying,
(*Quotation, slower as if deliberating.*) What shall I *dò*,
because I have no *róom*, where to bestow my fruits ?
18. (*Narrative, faster.*) And he said,
(*Quotation, fast, as if struck by a happy idea.*) This will
I *do* : I will pull down my barns, and build *greater*,
19. and there will I bestow all my goods. And I will
say to my soul,
(*Quotation slower, because more important.*) Sól, thou
hast much goods laid up for many years ; (*louder*)
take thine ease, *eät, drink*, and be merry.

20. (*Narrative slower, lower tone, and more solemn.*) But God said unto him,

(*Quotation, very slow and solemn.*) Thou fool, this night thy soul shall be required of thee : then whose shall these things be | which thou hast provided ?

21. (*The lesson, a little faster than v. 20, and not so solemn nor deep-toned.*) So is he that layeth up treasure for himself, and is not rich toward God.

Parenthetical clauses are always read in a lower tone, to distinguish them from the interrupted clause. In this respect they must be treated as subordinate clauses.

The **Time** of the parenthetical clause depends upon its importance compared with the interrupted clause. If more important than that clause, it is read slower; if less important, faster; but if it be, as it often is, an exclamatory phrase interjectional in character, or a brief explanation of any part of the main sentence, it may be read in equal time but in lower pitch.

The following examples illustrate these rules:—

Parenthesis more important than the main clauses,
to be read slower :

They that trust in their wealth, and boast themselves their riches ; none of them can, by any means, redeem his brother, nor give to God a ransom for him : (for the redemption of their soul is precious, and it ceaseth for ever :) that he should still live for ever, and not see corruption.—*Psalm 49 : 6, 7, 8, 9.*

Parenthesis less important than the main clause,
to be read faster :

O many are the poets that are sown
By nature ! men endowed with highest gifts—
The vision and the faculty divine ;
Yet, wanting the accomplishment of verse,
(Which in the docile season of their youth
It was denied them to acquire, through lack
Of culture and the inspiring aid of books :
Or haply by a temper too severe :
Or a nice backwardness afraid of shame),

Nor having e'er, as life advanced, been led
 By circumstance to take unto the height
 The measure of themselves, those favor'd beings,
 All but a scatter'd few, live out their time,
 Husbanding that which they possess within,
 And go to the grave unthought of.

— Wordsworth.

Can you think, lords,
 That any Englishman, dare give me counsel?
 Or be a known friend, against his highness' pleasure
 (Though he be grown so desperate to be honest)
 And live a subject?

— Shakespeare.

FIGURATIVE LANGUAGE.

The only figures of speech that demand special attention in elocution are the **Simile** and the **Metaphor**. The only rule for reading these figures is to **read them according to their nature**, not according to their value. If the figures are intended to illustrate *rapidity* of action, they must be read *faster* than the literal passage; but if they are intended to illustrate *slowness of action*, *firminess*, *rest*, they must be read slower, in both instances in harmony with the nature of the simile and the literal passage.

Similes expressive of rapid action :

As wild his thoughts and gay of wing
 As Eden's garden bird.

He woke—to die midst flame and smoke,
 And shout and groan, and sabre stroke,
 And death-shots falling thick and fast
 As lightnings from the mountain cloud.

— Halleck.

Metaphors illustrative of rapid action :

For they have sown the wind and
 They shall reap the whirlwind.

Simile illustrative of slow action :

She never told her love,
But let concealment, | *like a worm i' the bud,* |
Feed on ner damask cheek. — *Shakespeare.*

The worm eats its way slowly and silently through the bud, and the simile naturally suggests slowness of action.

She pined in thought,
And, with a green and yellow melancholy,
She sat, | *like patience on a monument,*
Smiling at grief. — *Shakespeare*

These similes suggest inaction, statuesque silence, and rest, and must therefore be read *slowly*.

The simile is generally read in lower pitch than the literal, but in the following passage where the simile interrupts the metaphor, it should be read not only faster but higher than the metaphor; for while the latter suggests dignity, grandeur, and slowness, the former illustrates gaiety and rapidity of action :—

“ I have ventur'd,
| *Like little wanton boys that swim on bladders,* |
This many summers in a sea of glory ;
But far beyond my depth. — *Shakespeare.*

Finally, the reader should always pause before and after the simile or the metaphor to indicate the change from the literal to the figurative and the return to the literal.

—————o—————

V.

INFLECTION.

In all acts of speaking the voice slides upwards or downwards. In very solemn and calm utterances these movements or slides can scarcely be distinguished from a perfectly level and unvarying tone; and when that tone is *perfectly* level it ceases to be the tone of speech, and becomes that of music or a chant.

It is impossible to read with expression without correct inflections, and correct inflections depend entirely on the acuteness of the ear.

Frequent practice of slides on the long vowels is the best method for ear culture. As all inflections are made by the upward or downward advance of the voice, pupils should be drilled on the simple vocal elements. The practice may extend from two notes to a full octave, and the chief difference between such practice and that of music is that while in music the voice stops between each pair of notes as it advances, in inflection it advances up and down from one to two, one to three, one to four, one to five, one to six, and so on, without any break ; that is, it slides in one continuous tone.

The learner should give each inflection arbitrarily to any and every word without regard to the sense or claims of the passage.

When untrained readers pause or entirely stop they generally "drop the voice," whether the sense is complete or not. In a class this bad habit may be corrected by directing each pupil to stop in the middle of a sentence, or where a comma occurs, or at the end of a line, but to keep the voice sustained as if intending to read further.

Mechanical expertness must be first acquired in directing the voice, and, as has been stated, this expertness depends on acuteness of ear rather than any function of voice. The following exercises agree with natural expression and will greatly aid the object in view—mechanical expertness. Ask the following and similar questions, observing that the inflections successively rise and fall on the marked words of the questions, and fall and rise on the answers :—

Did he call *me'* or *you'* ?

He called *me'*, not *you'*.

Do you *sing'* or *read'* ?

I *read'*, I never *sing'*.

Are you an *American'* or a *Canadian'* ?

I am a *Canadian'* and not an *American*.

In conversation or unimpassioned composition the inflections are rather slight, scarcely perceptible to an untrained ear; but in all fervid composition the inflections are marked by their compass. that is, by the extent to which, up or down, they are carried

Frequent practice on vowel sounds, and even on the liquids or semi-vowels *l, m, n, ng, and r* should be made up and down to the utmost compass of the voice, and after the practice on letters. there should be a similar practice on exclamations and sentences. The following exercises which indicate the progress of the voice will be useful and suggestive:—

Are you a *man?*

Can you be so *mean?*

He is *dying.*

He will *perish.*

In all such intense inflections it will be perceived that when the speaker commences the inflected word the voice changes its pitch, that is, it descends lower than in the preceding word when it is to ascend; and ascends higher when it is to descend. This change of pitch is necessary to the purity and effect of the voice. Untrained ears will generally fail in distinguishing this change of pitch from inflection, and will call the falling inflection a rising one, because it begins higher than the last sound. But if the student prolongs the inflection he will find it descend to the lowest or ascend to the highest tone that the voice can reach, and that will satisfy even the untrained ear as to the nature of the inflection. In the above exercises, "Are you a man," &c., and similar ones which can be added, the voice should be carried as far as possible from one extreme to the other.

The practice may also be varied by advancing from one note to two in a slide; then from one to three, and so upwards and downwards through an entire octave, care being taken that in

these passages there be no break in the voice but a continuous slide, pure in tone.

When either of these inflections has to be produced the voice is assisted and relieved by giving a contrary inflection to the word or syllable immediately preceding the special word to be inflected. This, in fact, is done in all natural utterance. Thus, if we ask very earnestly, "are you sure there is no *dan'ger*?" the voice will naturally slide down on *dan* and rise on *ger*, and it will slide down on *no* if the whole word *danger* takes the rising inflection.

The two following principles underlie most of the rules for inflections:—

- (a) All words and incomplete or dependent thoughts, referring to other thoughts that *follow* them, require a rising inflection on the last word.
- (b) All thoughts and forms of expression complete in themselves, and not referential, require a falling inflection on the final word.

RULES OF INFLECTIONS.

Rising Inflections.

1. The dependent words and clauses of a sentence end each with the rising inflection.

Flung into life' | in the midst of a Revolution' | that quickened every energy of a people' | who acknowledged no superior', he commenced his course' | a stranger' by birth' | and a scholar' by charity'.

In sentences similar to the above, several of which refer to a principal clause, expressive reading requires a slight falling inflection on each dependent phrase and clause, so long as the final dependent word preserves the dependence by the rising inflection, and the marking of the above quotation exhibits this method. This mode of inflection is especially expressive when we wish to mark each pause by emphasis; as in the following:—

More than by eloquence', more than by accurate doctrine', more than by ecclesiastical order', more than by any doctrine | trusted to | by the most earnest', and holy' men', shall we and others', sinful rebels', *outcasts'*, be won to Christ' | by that central truth of all the Gospel', the entireness of the Redeemer's sympathy.'

2. **Exclamatory expressions, invocations, appeals,** which, from their nature suggest incompleteness—the expectation of a response—take the **Rising Inflection.**

O ye gods' ! ye gods' ! must I endure all this' ?

O pardon me thou bleeding piece of earth'

That I am meek and gentle with these | *butchers.'*

—*Shakespeare.*

O sweet and strange it seems to me, that ere this day is done',
The voice | that now is speaking may be beyond the sun',
Forever and forever',—all in a blessed home',
And there to wait a little while, till you and Effie come'.

—*Tennyson.*

Alive, in triumph' ! and Mercutio slain' !

Away to heaven, respective lenity,'

And fire-eyed fury' | be my conduct now'.

—*Shakespeare.*

3. Negative statements, denials, and negations that suggest opposite positive statements take a rising inflection. In most cases a negative suggests an affirmative, hence it is in that view incomplete :—

I come not, friends, to steal away your hearts'.

He was condemned for his crimes', not for his political' opinions'.

The fated flash not always falls upon the head of guilt'.

4. Certain forms of interrogations, such as :—

All questions which begin with verbs, which can be answered by *yes* or *no*, and which are simply questions seeking for knowledge, the asker being uncertain what answer will be given, take the rising inflection.

Must I budge' ? Must I observe you' ?

Must I stand and crouch under your' testy humor' ?

Must we but weep' o'er days more blessed' ?
Must we but blush' ? Our fathers bled'.

—Byron.

You have the letters Cadmus gave'—
Think you he meant them for a slave' ?

—Byron.

To this rule there is an important **exception**. If the asker puts the question rather as a rebuke, or as an emphatic assertion in the form of a question, with the full expectation that the answer shall be *yes* or *no*, as he wishes it to be, then the question takes a falling inflection :—

Can you be so blind to your interest' ?
Have you no desire to save yourself ?

Would'st thou have that
Which thou esteem'st the ornament' of life',
And live a coward in thine own esteem',
Letting 'I dare not' wait upon 'I would',
Like the poor cat i' the adage' ?

—Shakespeare.

You wrong me every way ; you wrong me, Brutus' ;
I said an elder soldier', not a better' :
Did' I say better' ?

—Shakespeare.

Is Christ divided' ? Was Paul crucified' for you' ? or were you baptized in the name of Paul' ?—*I Corinthians*, 1:13.

In these questions each asker expects only one answer—he makes *no appeal*, but expects with certainty a negative answer. In the third question, Lady Macbeth rebukes her wavering husband, and by the downward inflection asserts the impossibility of any other than a negative answer. It is on the same principle but in a different spirit that Paul puts his questions to the contentious Corinthians.

But when the question involves an appeal to the feelings or to the judgment, although there may be a moral certainty of the answer being *yes* or *no*, the rising inflection is more expressive. By its very uncertainty it gives the persons questioned an excuse for ignorance or the offence committed in ignorance.

While the general principles and the rules derived from them will be sufficient to guide the reader in the delivery of most passages, there are exceptional expressions which, being inspired by passion, seem, like the actions of passion, to be opposed to all rule—until investigated by higher laws than those of mere rhetoric. The laws of inflection are deduced from the experiences of life; and while they may be safely applied to most expressions, the reader who is free from bad habits of delivery must use his imagination and his judgment when he reads compositions of the imagination or expressions of strong feeling, and apply inflections and all the other forms of utterance as he would were the thoughts and passions he expresses his own.

The following passages are marked as if exceptions to rules, but as such intonations are natural a just analysis of the thought expressed will show them to be correct:—

For I am persuaded, that neither death' nor life', | nor angels', nor principalities', nor powers', | nor things present', nor things to come,' | nor height' nor depth' | nor any other creature' || can separate us from the love of God | which is in Christ Jesus.

In this passage the subjects of the sentence are classed in groups, separated by the rhetorical dash. Each group forms a complete series,—the subjects of the group being related to each other but independent of the other groups; hence the last word of each group has a falling inflection, except the last word of the entire group, “creature,” which, to show the dependence of the entire series upon the predicate has the rising inflection; and as these groups consist of antithetical terms the inflections are opposed. This arrangement of the inflections will suggest what liberty a good reader may take in managing the intonations so long as he does not violate the general principles:—

Well, believe this,

No ceremony' | that to great one's 'longs',

Not the king's *crown*', nor the deputed *sword*',

The marshal's *truncheon*', nor the judge's *robe*',

Become them | with one half so good a grace' ||

As mercy does.

Shakespeare.

THE MONOTONE.

The monotone is an inflection, but the slide is so slight that to the unpractised ear it sounds like a level tone. Great actors and readers regard the attainment of this level tone, varying but little in pitch and inflection, but intense in its delivery, as one of the highest accomplishments of elocution. Frequent practice on the vowel sounds, assisted by a piano, will be of great service in the cultivation of this power.

In reading the following passages let the reader aim at the level tone, and swell the voice on the letters capable of quantity. The nearest approach to music without passing into song or chant will produce the best quality of monotone. There are no special rules for the monotone but it is always adapted for solemn and sublime compositions:—

Still it cried, “sleep no more!

Glamis hath murdered sleep, and therefore Cawdor

Shall sleep no more: Macbeth shall sleep no more.”

—*Shakespeare.*

Through days of sorrow and of mirth,

Through days of death and days of birth.

Through every swift vicissitude

Of changeful time, unchanged it has stood;

And, as if, like God, it all things saw;

It calmly repeats these words of awe:

“For ever—never!

Never—for ever!”

—*Longfellow.*

Lord thou hast been our dwelling-place' in all generations.
 Before the mountains were brought forth, or ever thou hadst
 formed the earth and the world', even from everlasting to ever-
 lasting thou art God. Thou turnest man to destruction'; and
 sayest, Return ye children of men'. For a thousand years in thy
 sight' are but as yesterday', when it is past and as a watch in
 the night.

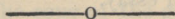
—*Psalm xc.*

The following extract is from Talfourd's tragedy of "Ion." *Ctesiphon* presents *Ion* with the knife with which he is to slay king *Adrastus* as an offering to appease the gods and stay the pestilence. *Ion* then delivers the invocation. It must be read in slow time, in deep full tones marked by intensity of feeling, but strict monotone:—

Ctes. Receive this steel,
 For ages dedicate in my sad home,
 To sacrificial uses; grasp it nobly,
 And consecrate it to untrembling service
 Against the King of Argos and his race.
 [*Ion approaches the altar, and lifting up the knife speaks*]

—Ye eldest gods,
 Who in no statues of exactest form
 Are palpable'; who shun the azure heights
 Of beautiful Olympus, and the sound
 Of ever-young Apollo's minstrelsy'.
 Yet, mindful of the empire which ye held
 Over dim Chaos | keep revengeful watch
 On falling nations, and on kingly lines
 About to sink forever; ye, who shed

Into the passions of earth's giant brood |
 And their fierce usages' | the sense' of justice';
 Who clothe the fated battlements of tyranny
 With blackness as a funeral pall', and breathe
 Through the proud halls of time-embolden'd guilt
 Portents' of ruin', || hear' me!—In your presence',
 For now I feel ye nigh, I dedicate
 This arm | to the destruction of the king
 And of his race'! Oh! keep me pitiless';
 Expel all human weakness from my frame,
 That this keen weapon | shake not | when his heart
 Should feel its point; and if he has a child'
 Whose blood is needful to the sacrifice
 My country asks', harden my soul to shed' it!



VI.

PITCH OR MODULATION.

In speaking, the voice not only slides upwards and downwards, as explained under "Inflections," but it changes in pitch as in the musical scale, though with less variety. The change in music is distinctly marked by the sound being sustained on each note. In speaking, the changes are not so extreme. They all fall within less compass than one octave, and generally the variations do not range over more than three or four gradations or notes. But there *are* gradations, and the delicacy of the changes

marks and constitutes the best expression of good delivery. Every student of reading, therefore, will find it advantageous to practise the voice to the extent of one octave, so as to be able to distinguish the variations within it. Every speaker can reach a certain height and depth, and exercises upon the variations that lie between these extremes will train the voice in modulations. The middle step lying furthest from these extremes is the voice most to be practised; and practice on that pitch, united with the monotone, will aid in cultivating the level tone so precious to the great artist. An excellent exercise, also, is that of reading a number of lines or stanzas of poetry on all the tones a reader can command down and up, and up and down in succession. An uncultured voice can be made to pass over twelve diatonic sounds, and this is more than expressive reading requires. (See "How to Read", p. 44.)

There are three recognized pitches of the voice; the **High**, the **Middle**, and the **Low**.

The *high* is the appropriate pitch for excitement, whether it be manifested in light and joyous emotions; in tenderness and pity; or in pain, defiance, or terror.

The *middle* is that of conversation, suitable for a newspaper article or a philosophical essay.

The *low* is the pitch for solemn or grave subjects. It is the voice of deep feeling, sorrow, love, woe, remorse, &c.

High Pitch.

I heard the lance's shivering crash
As | when the whirlwind rends the ash;
I heard the broadsword's deadly clang,
As | if an hundred anvils rang!
But Moray wheeled his rear-ward rank
Of horesmen on Clan-Alpine's flank—

"My banner-man advance!"

I see," he cried, "their columns shake—
Now, gallants, for your ladies' sake,
Upon them with the lance!"

—Scott.

Middle Pitch.

COMPENSATION.

All things are double, one against another — cut for tat; an eye for an eye; a tooth for a tooth; blood for blood — measure for measure; love for love. Give and it shall be given you. He that watereth shall be watered himself. What will you have? saith God; pay for it, and take it. Nothing venture nothing have. Thou shalt be paid for what thou hast done — no more, no less. Who doth not work shall not eat. Harm watch harm catch. Curses always recoil on the head of him who imprecates them. If you put a chain around the neck of a slave the other end fastens itself around your own. Bad counsel confounds the adviser. The devil is an ass.

—Emerson.

Low Pitch.

THE SEPULCHRES OF KINGS.

A man may read a sermon, the best and most passionate that ever man *preached*', if he shall but enter into the sepulchres of *kings*'. In the same Escorial, where the Spanish princes live in greatness and power, and declare war or peace, they have wisely placed a *cemetery* where their ashes and their glory shall sleep', till time shall be *no more*'; and where *our*' kings have been crowned, their *ancestors* lie interred; and they must walk over their *grandsire's* head | to take his crown. *There*' is an acre sown with royal seed, the copy of the greatest change from rich to naked, from ceiled roofs to arched coffins, from living like gods to die like men'.

—Jeremy Taylor.

Very Low Pitch.

THE PESTILENCE.

At dead of night

In sullen silence stalks forth PESTILENCE':

Contagion close behind taints all her stepsWith *poisonous* dew: no smiting hand is *seen*' :*No sound*' is heard' : but soon her secret pathIs marked with *desolation* : heaps on heaps,

Promiscuous drop. No friend, no refuge near' :

All, all is false and *treacherous* around,

All that they touch, or taste, or breathe, is DEATH.

—Porteus.

Transition. The previous exercises are designed to enable the voice to make with facility and perfect naturalness the modulations of passion. The practise in transitions is less marked and more delicate. The variation of pitch in the reading of a subordinate sentence, or in the expression of gentle and tranquil sentiment, may not vary from a more energetic or important thought to the extent of a tone or even a semi tone. But it is the delicacy of the change that often distinguishes, with the best effect, the variation of thought, and it is practice in this department that best cultivates the voice for modulation and gives accurateness and correctness to the ear.

Variations in sentences. Distinguish, by a change of pitch and force, the principal from the subordinate proposition. The variation of pitch rarely exceeds one note or interval, and the time of the leading thought, though slower, varies no more than the pitch.

Read the words in italics in fuller tone and higher than the rest :—

(MIDDLE P.) The third day comes frost', a *killing* frost'

(SLOW.) And— [*lower and faster*) when he thinks, good, easy man, full surely

His greatness is a ripening], (*higher and slower*)
—*nips his root,*

And then he falls (*very slow*), as | I | do.

—*Shakespeare.*

(MIDDLE P.) *It must be so*—Plato', thou reasonest well' !
Else whence this pleasing hope', this fond desire
This *longing* after immortality' ?

(LOW P.) Or whence this secret *dread* and inward horror

(SLOW TIME) Of falling into nought' ? Why shrinks the soul'

(HIGHER.) Back | on herself and startles at destruction' ?

(HIGHER.) 'Tis the divinity | that stirs within us',

'Tis heaven itself | that points out an hereafter |

(LOWER.) And intimates—ETERNITY to man'.

—*Addison.*

(MIDDLE P.) *So live', (lower) that when thy summons comes to join*

(LOWER.) The innumerable caravan', that moves
To that mysterious realm', where each shall take
His chamber in the silent halls of death',

(HIGHER.) *Thou go not, (lower) like the quarry slave, at night,
Scourged to his dungeon', (higher) but sustained
and soothed*

By an unfaltering trust', *approach thy grave*
Like one who wraps the drapery of his couch
About him', and lies down to pleasant dreams'.

—Bryant.

(MIDDLE P.) Her giant form

(FULL TONE) O'er wrathful surge, through blackening storm,
Majestically calm would go',

Mid the deep darkness, white | as snow'!

(SOFTER & But gentler now | the small waves glide',

FASTER.) Like playful lambs' o'er the mountain's' side.

(FULL TONE) So stately her bearing, so proud | her array',

The main she will traverse for ever and aye'.

Many ports' | will exult' at the gleam of her mast'.

(ASPIRATED Hush'! hush'! thou vain dreamer! this hour | is
AND DEEP). her last'!

—Wilson.

VII.

FORCE AND QUALITY OF VOICE.

Force and pitch are distinct functions of the voice. Loudness and gentleness of voice are the results of different degrees of force; and when force is used there is not necessarily a change

of pitch, but an exercise of the vocal organs which produces powerful, medium, or soft tones, reduced when necessary to whispers. The three primary modes of force, which have their variations, are the *Radical Force*, sometimes called explosive and expulsive, when the greatest stress is thrown on the first issue of sound; the *Medium Force*, called also the swell, or the combination of the musical crescendo and diminuendo; and the *Vanishing Stress*, when the force is mildest in the first issue, and strongest at the finish of the sound.

In the reading exercises of the school room it is most important for the cultivation of distinct, clear, and unaffected delivery that pupils should be practised in such selections as will enable them to read proper passages with the utmost softness, combined with perfect audibleness, or with the utmost loudness, free from harshness or impurity of tone.

Quality of voice is intimately associated with force. The important divisions of quality are classed as *Pure Tone*, *Orotund*, *Aspirated*, and *Whisper*. *Pure Tone* and *Orotund* voice are free from harshness, huskiness, and nasal tone. The first two defects are caused by fixing the vocal effort on the muscles in the locality of the throat, by waste of breath, and by not sufficiently opening the mouth; and the last, by raising the tongue to the palate and directing the breath and voice through the nasal passage.

All the instruction given for right breathing leads to pure tone of voice.

Pure Tone is the quality necessary to the delicacy of unimpassioned composition, and cheerful and pleasing emotions. It is also appropriate to the expression of grief when not in excess.

The Orotund is the perfection of the speaking voice, and is the necessary expression of all that is grand, sublime, and truly eloquent.

Vocal exercises on the vowels (see "How to Read"), and on special passages, are necessary to the cultivation of the pure and orotund qualities of voice.

Aspirated quality best expresses emotions of fear, loathing, or impurity which one would conceal.

The Whisper is a vocal function of great expression under certain conditions; and occasional practice on whisper readings is excellent as a discipline of the vocal organs. The whisper may be perfect, that is, with no vocality, or it may be half whisper.

Any of the appropriate passages in the various exercises of this introduction can be used for the practice of the pure and protund qualities.

Whispering.

NIGHT.

All heaven and earth are still—though not in sleep,
But breathless, as we grow when feeling most;
And silent, as we stand in thoughts too deep:—
All heaven and earth are still: From the high host
Of stars to the lulled lake and mountain coast.

—Byron.

Half-whisper.

Macbeth. Didst thou not hear a noise'?

Lady Macbeth. I heard the owl scream', and the crickets' cry.
Did you not speak'?

Macbeth. When'?

Lady M. Now'.

Macbeth. As I descended'?

Lady M. Ay'.

Macbeth. Hark'! who lies i' the second chamber'?

Lady M. Donaldbain'.

—Shakespeare.

While throng'd the citizens with terror dumb,
Or whispering with white lips, "*The foe! they come—they come!*"

—Byron.

VIII.

EMPHASIS.

In all English words of two or more syllables one syllable receives greater force of voice than the others. In *patience*, *glory*, *reveal*, *tribulation*, the italicised syllables demand such force, and this force is called accent. In words of more than two syllables the accent is graded; there is a leading accent called the primary; one of lesser force called the secondary; while a third or fourth takes a subordinate force. In reading there is a strong tendency to neglect the subordinate syllables. This tendency must be corrected so that every element of each word shall be distinctly uttered.

Accent in poetry comes at regular intervals, and these measured arrangements constitute the metre of poetry on which many of its musical characteristics depend. The regularity of this accent leads to that defective reading called "sing-song," for the correction of which special rules are given in this introduction. There is a similar rhythmical form in all stately and eloquent prose compositions; and when oratory rises to its grandest expressions its rhythm sounds like poetry, and its sentences may be read with almost the regularity and melody of poetry. This rhythm of prose often leads the uncultivated reader into habits of declamation which give emphasis to more words than the sense sanctions, and which mar the effect quite as much as the sing-song of metrical delivery.

Emphasis is not accent. Accent is force of voice applied to a syllable, but emphasis is force of voice applied to words, sometimes to phrases or sentences. But while force is the only element of accent, emphasis, being an instrument of expression, embraces and demands other properties for its exercise. Its properties are: (1) Force; (2) Pitch; (3) Inflection; (4) Time.

The force applied to emphasis varies in its characteristics.

1. It may be powerfully abrupt :—

And with perpetual inroads to alarm,
Though inaccessible his fatal throne ;
Which if not | **victory** | is yet *revenge*.

—Milton.

Here we first pause before “victory,” we then rise in pitch on the syllable *vic*, and throw great and abrupt force into it ; and the expression is completed by giving a slighter force to “revenge.”

2. It may grow in force and then diminish upon a word :—

Oh ! how wretched
Is that poor man that hangs on **princes' favours**.

—Shakespeare.

Here the *crescendo* and *diminuendo* of music are combined to give emphasis to “princes’.”

3. It may grow in force towards the end, as if the passion expressed by the special word increased in its intensity as it advanced :—

< <
Must I bid **twice** ?—hence varlet fly.

—Scott.

This is often the emphasis of defiance or extreme hatred.

And Douglas *more* I tell thee *here*,

Even in thy pitch of *pride* ;

Here in thy *hold*, thy vassals near,

I tell thee—thou’rt **defied**’.

And if thou said’st I am not *peer*’

To any lord in *Scotland*’ here’,

Lowland or Highland, far’ or near’,

Lord Angus, thou hast **lied**’.

—Scott.

4. Again emphasis may be expressed by tremor of voice :—

“**Father** !” at length, he murmur’d low,

And *wept*’ | like childhood then.

—Mrs. Hemans.

5. Emphasis is also sometimes expressed with the best effect by a strong aspirated force. Thus, Hamlet, when rebuking his mother, contrasts the guilty king, his uncle, with his murdered father :—

Look you now, what follows :
Here is your husband, like a mildew'd ear
Blasting his wholesome brother.

—*Shakespeare.*

In expressing the emphasis in the above examples the other qualities besides force are applied. On the words “victory” (1), “princes” (2), “fly,” “lied” (3), and “blasting” (5), the pitch is higher than on the preceding word, because the inflection is downward; and on “Father” (4) and “twice” (3) it is lower at the commencement than on the preceding word, because the inflection is upward.

PRINCIPLE OF EMPHATIC SELECTION.

How are we to know on which word or words to place the emphasis?

Emphasis is the natural action of the mind to give prominence to its leading thought, expressed sometimes by one, sometimes by more than one word. Hence in conversation the emphasis is generally correct because it is natural; and in reading it is frequently incorrect because reading is an art of whose principles the reader is ignorant. But the principle of selecting the emphatic part is deduced from nature. The reader must determine the leading word, which at once takes prominence, because it introduces both the new and the leading idea; and if more than one word be necessary to the expression of that idea, the group of words must have the vocal effort constituting emphasis.

The method of investigating a passage for emphasis is given in the analysis of the following stanza :—

Stop !—for thy tread | is on an **Empire's** *dust* ;
An *earthquake's* *spoil* | lies sepulchred below !
Is the spot mark'd | with no *colossal* *bust* ,
Nor *column* | *trophied* for triumphal show ?

None; but the moral's truth—tells simpler | *so*'.

As the ground was *before*, *thus* | let it be—

How that red rain | hath made the harvest' *grow*!

And is this *all* | the world has gain'd by thee',

Thou *first* | and *last* of fields!—king-making victory?

—Byron.

"Stop" demands greater emphasis to prepare for the solemn meditation that follows. The dust is not common dust,—it is an "Empire's" dust. Hence "Empire" demands great emphasis, while "dust" takes some force as suggestive of the ruin that lies below. In the emphasis of italicized words to the end of the fifth line the same principle guides the reader; each new form of prominent ideas demands the emphasis. But the last word "so," in the fifth line, demands superior emphasis, as it is at once a stern rebuke and a bitter satire on the horrors of war. There is no "column for triumphal show" needed. The whole issue of that costly and terrific contest was *so* to end—merely to enrich the fields and make the "harvest grow."

While the mind judges in selecting the right word for emphasis the reader will find the ear of the greatest service both as an aid in discovering the proper word, and an evidence of the correctness of the judgment. Ernest Legouvé says, "To get the true sense of a passage read it aloud. Then it shines with a new light. Then alone the author's idea stands completely revealed. . . . The best way to understand a work is to read it aloud."

Classification of Emphasis.

Emphasis may be absolute, relative, or arbitrary.

Absolute emphasis is sometimes called the emphasis of sense, as it gives the meaning or sense of a passage by special stress or inflection, and suggests no comparison or contrast with any other word:—

O Lord thou art my *God*; I will *exalt* thee, I will *praise* thy *name*; for thou hast done *wonderful things*; thy counsels are *faithfulness* and *truth*.

—Psalms

One adequate support
 For the calamities of mortal life
Exists, one only—an assured belief
 That the procession of our fate, how'er
 Sad or disturb'd, is order'd by a Being
 Of infinite benevolence and power,
 Whose everlasting purposes embrace
 All accidents, converting them to good.

—Wordsworth.

For soon expect to feel
 His thunder on thy head, devouring fire,
 Then who created thee lamenting learn,
 When who can un-create thee thou shalt know.

—Milton.

Relative emphasis indicates contrast. It is antithetical in spirit, and the antithesis is either expressed or implied.

Expressed contrast. Observe that the contrasted words are distinguished by inflection as well as force :—

In *peace*' there's nothing so becomes a man
 As mild behaviour and humanity,
 But when the blast of *war*' blows in our ears,
 Let us be tigers in our fierce deportment.

—Shakespeare.

To *be*' or *not*' to be.

—Shakespeare.

He that is *slow*' to *anger*' | is better than the *mighty*'; and he that *ruleth*' his *spirit*', than he that *taketh*' a city.

—Proverbs.

Implied contrast.

Presumptuous man ! the gods' take care of Cato'.

Implying that Cato did not depend on men.

Arbitrary Emphasis. This application of emphasis does not mark the leading word or thought of a passage, but the predominant, all-ruling feeling of the speaker at that moment.

When *Portia*, in the "Merchant of Venice," says in her appeal to the better feelings of *Shylock*, "Then must the Jew be merci-

ful," she no doubt gives emphasis to her supreme feeling, the desire for mercy. But the Jew hears only *one* word and that is "must," which offends his pride and seems to assail his legal rights; then under the impulse of passionate defiance he asks, "On what compulsion **must** I?"

In the delivery of this emphasis greater force is given to the emphatic word than in the emphasis of sense; it is generally preceded and followed by a slight pause; the voice dwells longer upon the emphatic word, and it is always made with the falling inflection.

— Mercy is above this sceptred sway,
It is enthroned in the HEARTS of kings.
(*Not in their sceptres or their crowns.*)

Shakespeare.

Kind souls, what weep you when you but behold
Our Cæsar's *vesture* wounded? Look you here,
Here is HIMSELF, marred, as you see, by traitors.

Shakespeare.

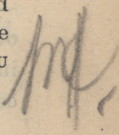
FALL OF THE BASTILLE.

Its paper archives shall fly white. Old secrets come to view; and long-buried Despair finds voice. Read this portion of an old Letter: "If for my consolation Monseigneur would grant me, for the sake of God and the Most Blessed Trinity, that I could have news of my dear wife; were it only her NAME on a *card*, to show that she is still alive! It were the greatest consolation I could receive; and I should forever *bless* the greatness of Monseigneur." Poor Prisoner, who namest thyself *Quéret-Demery*—she is DEAD, that dear wife of thine; and *thou* art dead!

—*Carlyle (French Revolution).*

And David's anger was greatly kindled against the man; and he said to Nathan, As the Lord liveth the man that hath done this thing shall surely die. And Nathan said unto David, Thou art the man.

—*II Samuel, 12: 5, 7.*



IX.

HOW TO READ POETRY.

Two great defects mark the reading of poetry, both of which are offensive to the cultivated ear, and destructive of the melody which distinguishes metrical from prose composition. The one is that of reading it like prose, disregarding all the regularity of the rhythm which constitutes one of the highest charms of true poetry ; the other—which is the greater as well as the more common defect—is that of reading it in what is termed “sing-song” style, where the voice beats on the accented syllable and changes the pitch with alternations of high and low as regularly as the accented syllable occurs. This latter style begins when the child first learns to read and ends only with his life. It marks and mars alike the reading of the educated and of the ignorant, and it requires special practice on special methods for its effective correction.

Verse must not be read precisely as prose is read. The rhythmical accentuation, as is suggested above, forms the music of poetical composition, and is as much one of its literary qualities as its special language is. That must be sustained in reading as well as in writing poetry. The metre of English poetry is altogether different from that of Latin and Greek poetry. It is a metre not of quantities but of accents ; and although the accented syllables or words must follow in metrical order, they are not subject to order of time. They are not necessarily long and short, but each word can be prolonged or shortened in harmony with the sentiment, just as in prose, without destroying the melody of the poetry. Now it is the judicious use of this power—the variations of quantity, the use of rhetorical pauses, the occasional complete silence of the voice, and finally, the use of inflection and pitch precisely as they are used in prose—that constitutes the right method of reading poetry.

Mr. Vandenhoff, the distinguished elocutionist, presents the following two methods, the wrong and the right one, of measuring poetry for reading :—

PROSODIAL SCANNING BY FEET.

Ōn thē | bāre eārth | ĕxpōsed | hē lies, |
With nōt | ā friēnd | tō clōse | hīs ēyes. |

A mode of scanning which, if adhered to in the reading, would utterly destroy the sense and power of the lines. They should be thus, barred, timed, and accented :—

On the | bare | earth ̣ | ̣ ex-posed he | lies, ̣

̣ With | not a | friend ̣ | ̣ to | close his | eyes. ̣

By which we find that these are verses of six bars in common time, the rests filling up the bars, *exactly where the sense requires a pause*.*

It will be seen that if we follow the first method, the classical prosody, we give prominence to unimportant words, and fall at once into “sing-song”; but if we adopt Mr. Vandenhoff’s method we combine “on the” and give double the time to “bare.” We give also a beat and a half to “earth,” and then a pause equal to a note and a half; while “he,” which is unimportant, has only a third of the time or quantity of “lies.”

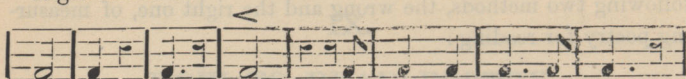
The following is another example of the wrong and right method, given by the same author from Milton’s “Samson Agonistes” :—

Ōh dārk | dārk dārk, | āmīd | thē blāze | ōf nōōn.

The reader accents every second or, as it is improperly termed, long syllable, and inevitably falls into “sing-song.”

* “A System of Elocution,” by George Vandenhoff.

Right method :—



Oh | dark | dark dark, | a- | mid the | blaze of | noon.

Let this be read according to the time of the notes, with the pauses, and all the pathos and beauty of the passage are expressed.

The following rules, chiefly derived from the above principles, will be of great service in correcting the defects of poetical reading :—

1. Be guided by the rules for inflection, pitch, and emphasis as in prose.
2. Avoid accenting unimportant words, even if the rhythmical accent belongs to them. Pause before such words and combine them with those that come after them.
3. Shorten the time of unimportant words and lengthen the time of important words. The above example illustrates this rule. "On the" are rapidly uttered; "bare" is prolonged, and "earth" is prolonged to a less extent and followed by a pause which satisfies the musical ear.
4. Rest in some part of every line of poetry, and always at the end of the line. The length of the pauses must depend on the relation of the interrupted parts.
5. Avoid alterations of high and low pitch to mark accented and unaccented syllables. This is one of the marks of "sing-song."
6. Do not end each stanza with a rising inflection on the last word. This defect specially marks the reading of hymns. If the sense is complete the end of the sentence in poetry or prose must receive the falling inflection.
7. Always commence the penultimate line of a stanza in a lower pitch than that used in the preceding lines, and if there be the slightest dependence of that line upon the final line, end it with a rising inflection.

The following passages are marked for rhythmical reading without "sing-song." The vertical dashes in this instance indicate not the pause but the commencement of a bar, followed as

in music by the accented word. A double bar marks the necessary pause, and the italicized words may have additional time given to them :—

The | *glories* of our | birth and | state
 Are | *shadows* || not sub | stantial | things,
 There | is no | *armour* || against | Fate :
Death || lays his | icy | hand on | *kings* :
 Sceptre and | crown
 Must | tumble | down
 And | in the *dust* || be | equal | made
 With the | *poor* | crooked || scythe and | spade.

—*Shirley*.

Heal || holy | light || *offspring* of heaven | first born.
 O | thou || that | with sur | passing | *glory* | *crowned*.
 O! || that this | too || *too* | solid flesh || would || *melt*.

In the last instance “Oh” takes the same time as “that this”; each “too” takes a pause, and the second “too” has as long time given to it as “solid flesh”; “would” is brief as a quaver, and “melt” long as a minim.

The etymological figures, aphæresis, syncope, and apocope, are often used in poetry to make rhythm just. Strict observance of the metrical arrangement is sometimes, however, almost destructive of the sense, and certainly of the beauty, but if the method suggested above be adopted the reading may be perfect without a servile following of the spelling.

The following illustrates the wrong and right method.—

By *prāy'r*, th' *ōffendēd* *Dēity* t' *āppeāse*.
 By | *prayer* || the of | fended | *Deity* || to *appease*.

Lengthen “prayer,” “Deity,” and “’pease”, and give the silence of a crochet rest after “prayer” and “Deity.”

The rationale of these variations of quantity and the use of pauses is, that in the lengthened time, both of voice and of silence, there is a compensation for apparently violated metre which fully satisfies the ear in its sensitiveness to discord or the want of melody.

X

GESTICULATION.

Gesticulation is the natural and inevitable accompaniment of speech. In this regard the body is in active sympathy with the mind, and in some form will play its part in the expression of thought or feeling. We give emphasis to our thoughts by some action of the arm or hand, by a motion of the head or a glance of the eye. We instinctively fling out the arm or turn the head or the eye in the direction of an object to which we claim attention. We argue, and reason, and present our views with our hands as much as with our speech. We repel and expel with a thrust of the arm, and we implore favours or warn against danger with extended hands, as if they could express our desires or our fears. It is clear then that natural impulses not only excite bodily actions, but excite them in the right direction. Hence we may deduce principles of gesticulation from the character of our thoughts and feelings; and it is probable that if we allowed nature to govern us, that is, if we uttered what we have to say, whether in the expression of our own thoughts or as the representatives of the thoughts of others, in perfect sincerity and earnestness, our gesticulation would be natural and truthful, and therefore picturesque and graceful.

Calisthenic exercises and military drill form the primary elements of the best and most natural forms of gesticulation. *Attitude* and *Action* are the two forms in which the expression of the body is manifested, and the firm and upright positions and actions which calisthenics and military drill demand and practice form the first steps for the actions of the reader and the speaker.

The Attitudes. The body must be held upright, the head and neck upright but free from stiffness or any appearance of effort.

The upper part of the trunk must have the appearance of perfect ease and firmness, the chest be expanded, and the shoulders not raised but thrown back. The arms should hang straight at the side but free from all stiffness.

The lower limbs must also have the aspect of ease, firmness, and gracefulness. The feet must never be parallel, never too close to each other, never crossing each other. They should be a little apart, one foot in advance of the other and forming an angle with it. As the body should always, more or less, rest on one limb, that limb should be firm and straight, and the other slightly bent. Both for the comfort of the speaker and for appearance an occasional change of attitude in the limbs is necessary.

Action. The management of the hand, arm, head, and eye forms a leading element in graceful and expressive action.

The Hand. The action of the hand centres in the wrist. The turning of the wrist gives emphasis to feeling; the positions of the hand and fingers indicate forms of thought. The palm turned upward, with the fingers slightly separated, is the **natural** mode of address and appeal.

The Supine Hand. It is not entirely supine; it slopes from the thumb and is well opened. It gives greater force than the natural hand, but is applied to the same purposes. It also is the form used to express determination, demand, concession, and humility.

To such usurpation I will *never* submit.
I humbly *confess* my fault.

The Prone Hand. This is the reverse of the *natural*. The supine hand expresses naked truth; the *prone* expresses the emotion of scorn or gravity. It buries the dead; it marks

solemnity ; it exacts silence ; it conceals ; it puts down and destroys :—

I *scorn* the mean insinuation.

His terror keeps the world in *awe*.

Justice cries *forbear* !

Something of *sadness* marked the spot.

Down tempting fiend !

They shall be punished with everlasting *destruction*.

The Vertical Hand. The hand is open, uplifted, at an angle with the wrist, and the book is turned to the speaker. It expresses repulsion, aversion, deprecation, abhorrence, and similar feelings :—

Back to thy *punishment*, false fugitive !

Murder most *foul* as in the *best* it is ;

But this MOST FOUL, strange, and unnatural.

Avert thy sore displeasure.

Whence and WHY ART THOU, *execrable* shape !

Closed or Clenched Hand expresses strong passion, defiance, desperate resolve :—

Let us *do* or *DIE* !

I'll have my *BOND* : I will not *hear* thee speak.

Clasped Hands. Used in prayer.

These are the most common actions of the hand and constitute a language of powerful expression. In commencing the action the arm generally is moved slightly in the opposite direction of the one to which it is advanced, and in finishing the hand and arm relax and fall easily to the first position of rest. The emphatic action is given on the emphatic word (indicated above by italics and capitals), and the emphasis is terminated by a curving of the wrist and the descent of the arm.

The Arm. All its actions centre in and commence from the shoulder. Jerky and angular motions must be avoided. Graceful action is made in curves. Full extension, ease, and freedom must mark its motion in harmony with the actions of

the hand, and vehemence of action must be in harmony and keeping with the passion to be expressed.

There are three leading forms of gesture for the arm:—*Gestures of Place*, of *Imitation*, and of *Emphasis*. The first answers the question, *Where?* the second, *How?* and the third, *How much?*

Place. The eye momentarily glances in the direction of the real or imaginary object, and the hand and arm are extended in the same direction. When the action is strong the upper part of the body is slightly turned with the arm. The speaker or reader must, however, turn again immediately to the listener, who must always be the centre and returning point of attraction. The index finger will serve best to point out a small or a near object; when large and distant, the extended hand; and the sweep of both hands will best illustrate the boundless, as the ocean, or the universe.

Time is conceived of under the images of space. *Present* is in front and near; *Absent* is off at one side; *Past* is behind; the *Distant past* is high and far in the rear. The *Future* is high and far in the front.

Spiritual conceptions are expressed by types, symbols, &c., derived from the material world. The primary meaning of the leading word is an index to the action. *Obedience* is giving ear—bending, as it were, to listen; *rectitude* is adherence to a straight line—the hand moving right onwards; *error* is a wandering—the hand waving and circling to picture the idea; *transgression* is over-stepping; *heaven*, heave-en, or that which is heaved high; arm and hand extended laterally and upwards, high; *hell* is a covered pit,—arm and hand extended earthward, hand prone; *sublimity* is height,—one or both hands ascending oblique, hand supine; *hope* is a reaching forth; *faitu* is a tie; *humility* is nearness to the ground.*

* Abbreviated from an excellent Paper on Gesticulation by H. B. Sprague.

Illustrative or Imitative Gestures. These describe *how*, or the manner in which action appears. Three distinct gestures are suggested by the following lines :—

*Flashed all their sabres bare,
Flashed as they turn'd in air,
Sabring the gunners there.*

If by the first line is meant that the sabres were that moment drawn, the action must be imitative ; in the second line the arm waves high, with the imaginary sabre, in curved motions ; while in the third line the action of men on horseback cutting down the enemy is imitated.

Emphatic Gesture is simply the application of force to any other gesture. It is the expression of a dominant feeling which, for the moment failing in words, finds relief in the appropriate action of the body, the movement of the head, the glance of the eye, the sweep or dash of the arm, the blow of the fist, or the stamp of the foot. If any of these actions are the impromptu outburst of the emotion, they become emphatic. They are not premeditated ; they are impulsive, and, when natural and graceful, are as expressive as speech.

Caution. In all gesticulations avoid excess and exaggeration. The best orators and actors are never profuse in gesticulation. They suggest rather than picture, and by this economy of action excite and delight the imagination of the hearer or spectator, by making it a sharer in the scene. The counsel of Hamlet is the best to follow : “ In the very torrent, tempest, and, as I may say, whirlwind of passion, you must acquire and beget a temperance that may give it smoothness. . . . Oh, it offends me to the very soul to see a robustious, periwig-pated fellow tear a passion to tatters, to very rags, to split the ears of the groundlings.”

XL

RHETORICAL FIGURES.

The Simile is a simple and express comparison.

Human greatness is short and transitory, as the odor of incense in the
 Are.

The Metaphor is a comparison implied in the language
 used (*Bain*); or a transference of the relation between one set
 of objects to another for explanation (*Abbott*).

The wish is father to the thought.

His eye was morning's brightest ray.

Simile *compressed* into a metaphor. *Simile*: As the plough
 turns up the land, so the ship sails on the sea. *Metaphor*: The
 ship ploughs the sea. The metaphor is *expanded* into the simile.

Personification is the figure by which we ascribe intelli-
 gence and personality to unintelligent beings or abstract
 qualities.

Youth at the prow and pleasure at the helm.

Metonymy is a change of names founded on some relation
 like that of cause and effect, container and thing contained,
 sign and thing signified; *e.g.*, the crown or sceptre for royalty;
 red tape for routine of office.

They smote the city, *i.e.*, the people.

Synecdoche is the naming of the whole for a part, or of a
 part for the whole.

Now the year (*i.e.* summer) is beautiful.

Give us this day our daily bread.

Apostrophe is a turning from the regular course to address
 some absent or imaginary object.

Death is swallowed up in victory.

O death! where is thy sting! O grave, where is thy victory?

Vision is allied to the apostrophe ; it brings the absent before the mind with the force of reality :—

I see the dagger crest of Mar,
I see the Moray's silver star,
Wave o'er the cloud of Saxon war,
That up the lake comes winding far !

—Scott.

See also "Lochiel's Warning."

Antithesis is a placing of things in contrast.

By persuading others we convince ourselves.

Thus am I doubly arm'd. My death and life,
My bane and antidote are both before me.

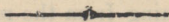
EXPLANATION OF MARKS.

- | Brief pause.
- || Longer pause.
- (') Rising inflection.
- (') Falling inflection.
- Dash over the word for monotone.
- ∪ Falling circumflex, *i.e.*, the voice rises and then without a break descends.
- ∪ Rising circumflex, opposite of the above.
- > Voice full force in the beginning, and diminishing as it ends.
- < Opposite of the above.
- <> The above two combined, *i.e.*, *crescendo* and *diminuendo*.

Italics indicate emphasis on the quotations and selections.

Small capitals indicate stronger emphasis.

Heavy-faced or black type, strongest emphasis



SPECIMEN EXERCISES.

The following selections in poetry and prose are elaborately marked as elocutionary exercises, the marking being in strict accordance with the principles laid down in the "Introduction." They are intended to serve as examples of methods which may be applied by the teacher to an indefinite extent. To each lesson in the book which requires them, hints for reading have been appended, but in a less elaborate form :

BRUTUS AND CASSIUS.

[INTRODUCTION.—The following scene from Shakespeare's "Julius Cæsar" is given with marks and notes as an example of dramatic reading. The reader must realize for himself, and must become in every sense the characters to be represented. Their nature, motives, feelings, and every change of passion must be studied and conceived in order to give a truthful representation of the persons introduced. It must be remembered that the two characters are Romans, soldiers, and statesmen of the highest social rank. Hence there is a dignity, characteristic of the race to which they belonged and of their commanding position, to be sustained. Even in the fiercest bursts of passion, to which both in turn give way, these high characteristics must never be forgotten ; and to these the advice of *Hamlet* is especially applicable. The reader "in the very torrent, tempest, and whirlwind of passion, must acquire and beget a temperance that may give it smoothness," that is, in this instance, dignity. This counsel applies especially to the impersonation of the part of *Cassius*. *Brutus* is calm and stoical, occasionally excited, but always sustaining the Roman dignity and command of temper. But *Cassius* is of irritable nature at all times, and is conscious of having done wrong, "accepted bribes," and protected others as corrupt as himself. The taunts and just accusations of *Brutus* madden him. But even *Cassius* must be represented as a Roman and a man of high position. These are studies of great advantage to the reader, and that he may thoroughly conceive the whole of the circumstances he should read this great tragedy of Shakespeare before he attempts to personate the characters.]

Cassius. ¹That you have *wrong'd* me | doth appear in this':
 You have condemn'd and noted Lucius Pella',
 For taking *bribes* here | of the Sardians';
 Wherein my *letters*', praying on his side',
 Because I *knew* the man || were *slighted*' off'.

Brutus. ²You *wrong'd* yourself | to **write**' | in such a case.

Cassius. In such a time as *this*' | it is not meet'
 That every | *nice*' offence' | should bear his comment'.

Brutus. Let me tell' you', Cassius', you, yourself' |
 Are much condemn'd | to have an *itching*' palm';
 To sell and mart | your offices | for gold' |
 To undeservers'.

Cassius. I an *itching*' palm' !³
 You know that you are *Brutus*' that speak this',
 Or, by the gods',⁴ this speech | were else your *last*'.⁵

Brutus. The *name*' of Ca'ssius' | honours this corruption,
 And **chastisement**' | doth therefore hide his head'.⁶

Cassius. CHAS | TISEMENT' !⁷

Brutus. ⁸Remember *March*, the *Ides* of March remember !
 Did not great Julius *bleed*' | for *justice*' sake' ?
 What *villain*' touch'd his body, that did *stab*', |
 And not for *justice*' ? *What*, shall one of us',
 That struck the foremost man | of all this world',
 But for *supporting*' robbers', shall we now
Contaminate' our fingers | with base **bribes**',
 And sell the mighty' space of our large honours'
 For so much *trash*' | as may be grasped *thus*' ?⁹
 I had rather be a *dog*', and *bay* the moon'
 Than *such*' a **Roman**'.

¹ Cassius delivers this speech angrily, as if unjustly used.

² Brutus replies in a calm and rebuking tone.

³ Spoken with passionate force—the inflection running up fully four notes on “palm.”

⁴ Eyes and right hand upwards with threatening gesture.

⁵ This threat is hurled at Brutus with fierce energy.

⁶ This sentence must be uttered with calm scorn—slowly and contemptuously.

⁷ An expression of amazement and anger, the word runs up to a high inflection.

⁸ Brutus gives way now to a dignified burst of anger, passing for a moment into cutting contempt from “contaminate” to “thus.”

⁹ Action as if grasping the “trash,” but again returning to indignant scorn on the next line.

Cassius.

Brutus, bay' not me';

I'll not *endure*' it: you forget yourself,
 To hedge me' in'; I am a *soldier*', I',
 Older in practice', *abler* than yourself' |
 To make conditions.

Brutus.

¹⁰ Go to'; you are *not*', Cassius'.

Cassius. I am'.

Brutus. I say you are *not*'.Cassius. Urge me no *more*', I shall *forget* myself;Have mind upon your *health*', *tempt* me no *further*'.Brutus. ¹¹ Away', slight man'Cassius. ¹² Is't possible'?

Brutus.

¹³ Hear' me', for I *will*' *speak*'.

Must I give way' and room' | to *your*' rash choler' ?
 Shall I be frightened' || when a *madman*' stares' ?

Cassius. ¹⁴ O ye gods, ye gods! Must I endure' all *this*' ?

Brutus.

¹⁵ All' *this*' ? Ay, *more*'; *fret* | till your proud heart *break* .

Go, show your *slaves*' | how choleric you are',
 And make your *bondmen*' tremble. Must I budge' ?
 Must I observe *you*' ? Must I stand and crouch
 Under *your* | *testy* humour ? By the gods
 You shall digest | the venom of your spleen',
 Though it do *split*' you ! for, from this day forth',
 I'll use' you | for my *mirth*', yea, for my *laughter*,
 When you are waspish'.

Cassius.

Is it come to *this*' ?

Brutus.

¹⁶ You say, you are a *better*' *soldier*' :

Let it appear so ; make your vaunting true,
 And it shall please me well : For mine own part',
 I shall be glad' to learn' of noble' men'.

¹⁰ to ¹¹ The manner of Brutus is calm and contemptuous, and that of Cassius quick in reply and irritable.

¹² Not loud, but as if spoken to himself with extreme amazement.

¹³ Here Brutus forgets himself and gives way to indignant contempt for Cassius.

¹⁴ Loud anger.

¹⁵ Brutus is still under the influence of anger, as in ¹³, and asks the questions, "Must I budge?" &c., with an inflection that almost runs through an octave.

¹⁶ Brutus now resumes his stoical dignity, but utters this speech with ironical bitterness which the inflections well express.

- Cassius.* You wrong me *every way*; you *wrong* me, Brutus;
I said an *elder*' soldier, | not a better':
Did I say better'? ¹⁷
- Brutus.* If you did' | I care not'. ¹⁸
- Cassius.* When *Cæsar*' lived, he durst not thus have moved me'.
- Brutus.* *Peace*', peace'! you durst not so have *tempted*' him.
- Cassius.* I *durst*' not'!
- Brutus.* No.
- Cassius.* What', durst not *tempt*' him'?
- Brutus.* For your *life*' you durst not.
- Cassius.* Do not presume too much upon my love';
I *may* do that' | I shall be sorry' for'.
- Brutus.* ¹⁹ You *have*' | done that | you should be *sorry*' for'.
There is no terror', Cassius', in your threats';
For I am arm'd so *strong*' | in honesty',
That they pass by me' | as the idle *wind*',
Which I *respect*' not'. I did send to you
For certain sums of *gold*', which you denied me';—
²⁰ For *I* can raise no' money' by vile' means':
By heaven', I had rather coin my *heart*',
And drop my *blood*' | for drachmas, than to wring
From the hard' hands' of peasants' | their *vile trash*' |
By *any*' *indirection*'; I did send |
To you for *gold*' | to pay my *legions*',
²¹ Which you *denied*' me'; was that' done' like' Cassius'?
Should I have answered Caius' Cassius' so'?
²² When Marcus' Brutus' | grows | so *covetous*' |
To lock such *rascal* counters' | from his friends',
²³ Be *ready*', *gods*', with all your *thunderbolts*,
DASH him | to *pieces*'!

¹⁷ The falling inflection on "better" indicates the assurance in Cassius' mind that the answer will be "no."

¹⁸ Extreme indifference.

¹⁹ Brutus in this speech assumes the dignity of just anger.

²⁰ Suggesting by the emphasis on "I" and the inflections, "as *you*' can'."

²¹ This sentence must be delivered slowly and rebukingly. The two opposite inflections on the two questions express (1) an appeal, and (2) a rebuke.

^{22, 23} This passage is delivered with great and indignant force, the hands upraised on the invocation to the gods, and the passion reaching its climax on the last line.

Cassius. ²⁴I denied you' | not'.

Brutus. You did.

Cassius. I did not': he was but a fool'
That brought my answer | back'. Brutus hath riv'd
my heart:

A friend | shall bear a friend's infirmities',
But Brutus makes mine' | greater' than they are'.

Brutus. I do not', till you pra'ctise' them | on me'.

Cassius. You love' me | not'.

Brutus. I do not like your faults.

Cassius. A friendly' eye' | could never see' | such faults'.

Brutus. A flatterer's' would not' | though they do appear' |
As huge' | as high Olympus'.

Cassius. Come, Antony, and young Octavius', | come',
Revenge yourselves | alone' on Cassius',—
For Cassius | is weary | of the world';
Hated' | by one he loves'; brav'd' | by his brother';
Check'd' | like a bondman'; all his faults | observ'd
Set | in a note-book', learn'd', and conn'd by rote',
To cast into my teeth. O, I could weep' |
My spirit' | from mine-eyes'!—²⁵There is my dagger',
And here | my naked-breast'; within, a heart'
Dearer | than *Plutus'* mine', richer' | than gold';
If | that thou be'st' | a Ro'man', take it forth';
I, that denied thee gold', will give my heart':
Strike || as thou didst at *Cæsar'*; for-I-know,
When thou didst hate him' | worst', thou lov'dst him
better'

Than ever thou lov'dst *Cassius'*.

Brutus. ²⁶Sheath' your dagger':

Be angry | when you will', it shall have scope';

Do' | what you will', dishonour | shall be | humor'.

²⁴ Sulky and injured air, as if conscious of his meanness but not candid enough to confess it.

²⁵ Cassius delivers the beginning of this speech in a complaining, fretful tone. The action of offering the dagger accompanies the words, and petulant anger marks the remainder of the speech.

²⁶ Calmness and suppressed contempt mark the manner of Brutus in this part.

O Cassius, | you are yoked | with-a-lamb' |
 That carries anger' | ²⁷as the *flint*' | bears fire;
 Who, much enforced', | shows a hasty spark',
 And straight is cold again.

Cassius. Hath Cassius liv'd' |
 To be but mirth' and laughter' | to his Brutus',
 When grief, and blood ill-temper'd, vexeth him'?

Brutus. When I spoke *that*', I was ill-temper'd too'.

Cassius. Do you confess *so' much*'? Give me your hand'.

Brutus. And my *heart*' too.

Cassius. O, Brutus!—

Brutus. ²⁸What's the matter'?

Cassius. Have you not love enough to *bear* with me,
 When that rash humor | which my mother gave me,
 Makes me forgetful'?

Brutus. Yes', Cassius'; and, from henceforth',
 When you are over-earnest' with your Brutus',
 He'll think | your *mother*' *chides*', and *leave*' you | *so*'.

²⁷ The simile must be read faster than the literal part because from its nature it illustrates swiftness of action.

²⁸ This question by mere rule would demand the falling inflection. But the speaker is not always bound by rigorous rules. The nature of the expression is the best guide, and in the above instance the question of Brutus is an exclamation of affected surprise rather than a serious enquiry; hence the appropriateness of a rising inflection.



THE HUNCHBACK AND HIS DAUGHTER.

[INTRODUCTION.—The following scene from the “Hunchback,” by James Sheridan Knowles, presents another form of dramatic poetry. *Master Walter*, the *Hunchback*, is the father of *Julia*; but for certain reasons she has been kept in ignorance of the relationship. *Julia* had been betrothed with the consent of her guardian, the *Hunchback*, to *Sir Thomas Clifford*; but a quarrel estranged and separated the lovers. In the rashness of anger *Julia* accepts the offer of another suitor, and then repents. In the selected extract she appeals to the *Hunchback* to aid her in escaping the approaching nuptials. In the commencement of the scene the passion of *Julia* is vehement and overwhelming, and rises to its height in the words, “Do it!”; and the expression has become famous, as the “Hereafter” of *Lady Macbeth*, in dramatic elocution. She then breaks down under the weight of her misery, and passes from anger to repentance and tears.]

Julia. ¹The hour's at hand that brings my bridegroom home!
 No relative to aid me! friend to counsel me!
 He that should guard me is mine enemy!
 Constrains me to abide the fatal die,
 My rashness, not my reason cast!
 What's to be *done*?
 Stand at the altar in an hour from this!
 An hour thence seated at his board—a wife!
 Thence!—*frenzy's* in the thought! *What's* to be done?

Enter MASTER WALTER.

Walter. ²(*Aside*) What! run the waves so high? Not ready yet!
 Your *lord* | will soon be here! The guests collect.
Julia. ³Show me some way to 'scape these nuptials!
 Some *opening* | for avoidance or escape,—

1 *Julia* begins in low, tremulous tones; but at the words “What's to be done,” her despair becomes more passionate and louder in its utterance. “Thence” is a question, as if she said, “Thence into what misery?”

2 *Master Walter* hears her, unperceived. He addresses her calmly and with apparent indifference, giving, however, an ironical expression to “lord.”

3 Vehement passion marks the action and speeches of *Julia* until she reaches the emphatic “Do it.” “Listen to me and heed me” is spoken with imperative energy. The reader must be careful that this excess of passion does not become extravagant. It must never pass into rant, but be marked by a dignity which commands respect and excites sympathy.

Or to thy charge I'll lay a broken heart !
Or else a mind distraught !

Walter.

What's *this* ?

Julia.

The strait

I'm fallen into, my patience cannot bear !
It frights my reason—warps my sense of virtue,
Religion ! changes me into a thing,
I look at with abhorring !

Walter.

Listen to me.

Julia.

Listen to ME, and *heed* me ! If this contract
Thou hold'st me to—abide thou the result !
Answer to heaven for what I suffer !—*act* !
Prepare thyself for such calamity
To fall on me, and those whose evil stars
Have link'd them with me', as no past mishap,
However rare, and-marvellously sad,
Can *parallel* ! Lay thy account to live
A smileless life, die an unpitied death—
Abhorred, abandon'd of thy kind,—as one
Who had the guarding of a young maid's peace,—
Look'd on, and saw her rashly peril it ;
And when she saw her danger, and confess'd
Her fault, compell'd her to complete her ruin !

Walter. 'Hast done' ?

Julia.

⁵Another moment, and I have.

Be warn'd ! *Beware* | how you abandon me
To myself ! I'm young, rash, inexperience'd ! *tempted*
By most insufferable *misery* !
Bold, desperate, and reckless ! Thou hast age,
Experience, wisdom, and collectedness,—
Power, freedom,—everything that *I* have *not*,
Yet want, as none e'er wanted ! Thou canst *save* me,
Thou *ought'st* ! thou *MUST* ! I tell thee at his feet
I'll fall a *corse*—ere be his wedded bride !

⁴ Master Walter asks this question twice ; the first time being a simple enquiry, it has a rising inflection ; but the second time it becomes a command, and the falling inflection is more natural. In both instances his bearing is calm and free from anger.

⁵ This speech is worthy of careful study. It is passion, but not boisterous rage. A lofty and commanding determination, pervaded by an expression of "insufferable misery," must mark its delivery.

So choose | betwixt my *rescue* and my *grave* ;—
 And quickly too ! The hour of sacrifice
 Is near ! Anon | the immolating priest
 Will summon me ! Devise some speedy means
 To cheat the altar of its victim. **Do it !**
 Nor leave the task to me !

Walter.

Hast done' ?

Julia.

I have. *mt*

Walter.

Then list to *me*—and silently', if not
 With patience.—(*brings chairs for himself and her.*)
 'How I watch'd thee from thy childhood,
 I'll not recall to thee. Thy father's wisdom—
 Whose humble instrument I was—directed
 Your nonage should be pass'd in privacy,
 From your apt mind that far outstripp'd your years,
 Fearing the taint of an infected world ;—
 For, in the rich grounds, weeds once taking root,
 Grow strong as flowers. He might be right or wrong !
 I thought him right ; and therefore did his bidding.
 Most certainly he lov'd you—*so did I* ;
 Ay ! well as I had been *myself* | your father !

(*His hand is resting upon his knee ; JULIA attempts to take it—he withdraws it—looks at her—she hangs her head.*)

Well, you may take my **hand** ! I need not say
 How fast you grew in knowledge, and in goodness,—
 That hope could scarce enjoy its golden dreams
 So soon fulfilment realized them all !
 Enough. You came to womanhood. Your heart,
 Pure as the leaf of the consummate bud,
 That's new unfolded by the smiling sun,
 And ne'er knew blight nor canker !

(*JULIA attempts to place her other hand upon his shoulder—he leans from her—looks at her—she hangs her head again.*)

* The speeches of Master Walter from this point are given with dignity and authority, but with parental sympathy for Julia. The reader must remember that the Hunchback is the father speaking to his daughter, and that rebuke must be tempered by parental love and tenderness. Julia is also now entirely subdued and repentant, and the reading must be consistent and in harmony with this change in her feelings.

When a good woman
Is fitly mated, she grows doubly good,
How good soe'er before ! I found the mar
I thought a match for thee ; and, soon as found,
Proposed him to thee. 'Twas your father's will,
Occasion offering, you should be married
Soon as you reached to womanhood—you liked
My choice—accepted him. We came to town ;
Where, by important matter summoned thence
I left you an affianced bride.

Julia.

You did,

You did ! (*leans her head upon her hand and weeps.*)

Walter.

Nay, check thy tears ! Let judgment 'now',
Not passion', be awake'. On my return,
I found thee—what ? I'll not describe the thing
I found thee then ! I'll not describe my pangs
To see thee such a thing !

Julia.

(*falling on her knees*) O pardon me !
Forgive me ! *pity* me !

Walter.

Resume thy seat. (*raises her*)

I *pity* thee' ; perhaps not *thee'* alone
It fits me sue for pardon

Julia.

Me alone !

None other !

Walter.

But to vindicate myself,

I name thy lover's stern desertion of thee.
What wast thou then with wounded pride ? A thing
To leap into a torrent ! throw itself
From a precipice ! rush into a fire ! I saw
Thy madness—knew to thwart it were to chafe it—
And humour'd it to take that course, I thought,
Adopted, least twould rue !

Julia.

'Twas wisely done.

Walter. At least 'twas for the best !

Julia.

To blame thee for it,

Was adding shame to shame ! But, dear Master
Walter,

Is there no way to escape these nuptials ?

Walter. Know'st not

What with these nuptials comes? Hast thou forgot?

Julia. What?

Walter. Nothing!—I did tell thee of a thing.

Julia. What was it?

Walter. To forget it was a fault!

Look back and think.

Julia. (*trying to recollect*) I can't remember it.

Walter. (*aside*) Fathers, make straws your children! Nature's nothing!

Blood nothing! So; you have forgot

You have a father, and are here to meet him!

Julia. I'll not deny it.

Walter. You should blush for't.

Julia. No!

No! no: hear, Master Walter! what's a father
That you've not been to me? Nay, turn not from me,
For at the name | a holy awe I own,
That now almost inclines my knee to earth!
But thou to me, except a father's name',
Hast *all the father been*: the care—the love—
The guidance—the protection of a father.
Canst wonder, then, if like *thy child* I feel',—
And feeling so, that father's claim *forget*
Whom ne'er I knew, save by the *name* of one?
Oh, turn to me, and do not chide me! or
If thou wilt *chide*, chide on! but *turn* to me!

Walter. (*struggling with emotion*) My Julia!

Julia. Now, dear Master Walter, hear me!

Is there no way to 'scape these nuptials?

Walter. Julia,

A promise made admits not of release,
Save by consent or forfeiture of those
Who hold it—so it should be pondered well
Before we let it go. Ere man should say
I broke the word I had the power to keep',
I'd lose the life I had the power to part with!
Remember, Julia, thou and I to-day
Must to thy father of thy training render

A strict account. While honour's left to us,
 We have something—nothing, having all | but that.
 Now for thy last act of obedience, Julia!
 Present thyself before thy bridegroom! (*she assents*
holding forth her hand, which he takes) Good!
 My Julia's now herself! Show him thy heart',
 And to his honour' | leave't to set thee free'
 Or hold thee bound'. *Thy father will be by!*⁷

CHARACTER OF NAPOLEON BONAPARTE.

[INTRODUCTION.—Mr. Phillips was a celebrated Irish barrister—born in 1787; died about 1850. He wrote the “Life and Oratory of Curran;” and at the time of his death filled the post of a Commissioner of Insolvent Debtors.]

1. He is fallen! We may now pause before that splendid prodigy, which towered amongst us like some ancient ruin, whose frown terrified the glance its magnificence attracted.

2. Grand, gloomy, and peculiar, he sat upon the throne, a sceptred hermit', wrapped in the solitude of his own originality. A mind bold', independent', and decisive'—a will | despotic in its dictates',—an energy that distanced expedition, and a conscience | pliable to every touch of interest', marked the outline of this extraordinary character'—the *most* extraordinary, perhaps, that, in the annals of the world', ever rose', or reigned', or fell'.

3. Flung | into life | in the midst of a Revolution' | that quickened every energy | of a people | who acknowledged no superior', he commenced his course | a stranger by birth', and a scholar by charity. With no friend but his sword, and no fortune but his talents, he rushed into the lists where rank and genius had arrayed themselves; and competition fled from him | as from the glance of destiny. He knew no motive but interest'—he acknow-

⁷ This last announcement is given deliberately and emphatically, with suppressed emotion and deep meaning. He, Master Walter, will be by.

ledged no criterion | but success'—he worshipped no God but ambition'; and with an Eastern devotion', he knelt at the altar of his idolatry. Subsidiary to this, there was no creed that he did not profess', there was no opinion that he did not promulgate'; in the hope of a dynasty | he upheld the crescent; for the sake of a divorce, he bowed before the Cross; the orphan of St. Louis, he became the adopted child of the republic; and with a parricidal ingratitude, on the ruins of both the crown and the tribune, he reared the throne of his despotism. A professed Catholic, he imprisoned the Pope; a pretended patriot', he impoverished the country; and under the name of Brutus', he clasped without remorse', and wore without shame' | the diadem of the Cæsars!

4. Through this pantomime of his policy, fortune played the clown to his caprices. At his touch, crowns crumbled', beggars reigned', systems vanished', the wildest theories took the colour of his whims'; and all that was venerable, and all that was novel, changed places with the rapidity of a drama. Even apparent defeat assumed the appearance of victory—his flight from Egypt confirmed his destiny—ruin itself only elevated him' to empire. But, if his fortune was great, his genius was transcendent; decision flashed upon his counsels; and it was the same to decide and to perform. To inferior intellects, his combinations appeared perfectly impossible, his plans perfectly impracticable; but, in his hands, simplicity marked their development, and success vindicated their adoption. His person partook of the character of his mind; if the one never yielded in the cabinet, the other never bent in the field. Nature had no obstacles that he did not surmount, space no opposition that he did not spurn;—and whether amid Alpine rocks', Arabian sands', or polar snows', he seemed proof against peril, and empowered with ubiquity. The whole continent of Europe trembled at beholding the audacity of his designs and the miracle of their execution. Scepticism | bowed to the prodigies of his performance; romance | assumed the air of history; nor was there aught too incredible for belief, or too fanciful for expectation, when the world saw a subaltern of Corsica | waving his imperial flag | over her most ancient capitals. All the visions of antiquity | became common-places in his contemplation: kings were his people | nations were

his outposts; and he disposed of courts', and crowns', and camps', and churches', and cabinets', as if they were the titular dignitaries of the chess-board.

5. Amid all these changes, he stood immutable as adamant. It mattered little whether in the field, or the drawing-room—with the mob or the levee—wearing the Jacobin bonnet or the iron crown—banishing a Braganza, or espousing a Hapsburg—dictating peace on a raft to the Czar of Russia, or contemplating defeat at the gallows of Leipsic—he was still the same military despot.

6. Cradled in the field, he was to the last hour the darling of the army; and whether in the camp or the cabinet | he never forsook a friend, or forgot a favour. Of all his soldiers, not one abandoned him till affection was useless; and their first stipulation was for the safety of their favourite. They well knew that, if he was lavish of *them* he was prodigal of *himself*; and that if he exposed them to *peril* he repaid them with *plunder*. For the soldier, he subsidized every people; to the *people*, he made even pride pay *tribute*. The victorious veteran glittered with his gains; and the capital, gorgeous with the spoils of art, became the miniature metropolis of the universe. In this wonderful combination, his affectation of literature must not be omitted. The *gaoler* of the press', he affected the *patronage* of letters: the proscriber of books, he encouraged philosophy: the persecutor of authors, and the murderer of printers, he yet pretended to the patronage of learning: the assassin of Palm, the silencer of De Staël, and the denouncer of Kotzebue, he was the friend of David, the benefactor of De Lille, and sent his academic prize to the philosopher of England. Such a medley of contradictions, and at the same time such an individual consistency, were never united in the same character. A royalist', a republican', and an emperor'—a Mohometan', a Catholic', and a patron of the synagogue' a traitor' and a tyrant'—a Christian' and an Infidel'—he was, through all his vicissitudes, the same stern, impatient, inflexible original—the same mysterious, incomprehensible self—the man without a model', and without a shadow'. His fall, like his life, baffled all speculation. In short, his whole history was like a dream to the world; and no man can tell how or why he was awakened from the reverie.

7. *Kings* may learn from him that their safest study, as well as their noblest, is the interest of the people: the *people* are taught by him that there is no despotism however stupendous, against which they have not a resource; and to those who would rise upon the ruins of both, he is a living lesson, that, if ambition can *raise* them from the *lowest* station, it can also *prostrate* them from the *highest*.

Charles Phillips.

Oratorical selections of the above kind require the best qualities of voice, the pure, and frequently the orotund (Sec. VII., par. 34). The reader will also find that in the above, and all compositions marked by lofty and stately eloquence, there is a rhythm which gives the speech the melody of poetry. By an observance of the rules of pausing (Sec. IV., par 13), with due attention to the time, by combining unimportant words, reading them more rapidly, and lengthening the time of the emphatic words or giving them superior force, the rhythm may be marked and sustained. The arrangement of the first paragraph is an example of this combination: "He-is-fallen! We-may-now pause | before-that-splendid-prodigy | which-towered-amongst us | like-some-ancient-ruin, whose-frown | terrified-the glance | its-magnificence | attracted." The speech abounds in antithetical figures, and the force of the contrasts must be brought out by emphasis and contrary inflection on the antithetical words.

In paragraph 2 the reader will see an application of the rules of inflection which is not a violation if skilfully executed. In the sentence beginning, "A mind bold," &c., each logical subject ends with a falling inflection, excepting the last, "interest," which has a rising inflection. This modification of the rule gives a certain force and distinction to each subject as if it alone were the object of thought; but in the delivery the reader must be careful that he does not "drop the voice;" the pitch must be sustained on "decisive," "dictates," and "expedition," as high as on any preceding word; it only *slides* down on these words. In paragraph 6 a similar modification is made. When groups of subjects are brought together each one, excepting the penultimate, takes a falling inflection; as, "a royalist', a republican', and an emperor';" but the last of the group requires the rising inflection on the last word to explain the dependence, therefore the preceding subject, "Christian," takes a falling inflection. Such modifications are not absolutely necessary; but they give a pleasing variety to the reading, and are observed in the highest forms of elocution. Other passages are marked on the same principle, and some are left unmarked to exercise the taste and judgment of the reader.

In paragraphs 6 and 7 contrasted terms are marked for emphasis in italics, but as every paragraph contains similar contrasts, the judgment of the reader is again to be exercised in this department.

MRS. MALAPROP.

[INTRODUCTION.—The following scene is taken from Sheridan's comedy of "The Rivals." The characters introduced are *Sir Anthony Absolute*, *Mrs. Malaprop*, and her niece *Lydia Languish*, a young lady of fortune. *Sir Anthony* has a son, *Captain Absolute*, an officer in the army; and *Sir Anthony* and *Mrs. Malaprop* have agreed that *Lydia* shall marry *Captain Absolute*. But the two young people have already met, *Captain Absolute* having introduced himself to *Lydia* under the feigned name of *Ensign Beverley*, and they have fallen in love with each other. As the lovers are ignorant of the intentions of their relatives, the contrivances and perplexities which attend their efforts to conceal their mutual wishes, and to evade the union they most desire, contribute largely to the humor of the play. *Sir Anthony* is a high-tempered but generous and liberal old gentleman, whose character is in keeping with his name. When the possibility of objection by his son to the marriage is suggested to him by *Mrs. Malaprop*, he replies; "Objection!—let him object if he dare!—No, no, *Mrs. Malaprop*, Jack knows that the least demur puts me in a frenzy directly. My process was always very simple—in their younger days. 'Twas, 'Jack, do this';—if he demurred, I knocked him down—and if he grumbled at that, I always sent him out of the room." The scene in which *Sir Anthony* first proposes the marriage to *Jack* is rich in its humor, because *Jack* is affianced to the very lady whom his father has selected for his wife, but does not know who she really is. *Mrs. Malaprop* is distinguished for her "select words most ingeniously misapplied without being mispronounced." Hence her name. She has moved in the best society, where she has heard the best language without understanding it, and thinks that a long word correctly used in one case is equally appropriate in another; as her ear is quicker to catch a fine-sounding word than her mind is to apply it properly, she contributes largely to the humor of the scenes by her *mal-a-propos* habits of speech. *Mrs. Malaprop*, while blaming her niece for "wanting to lavish herself on a fellow not worth a shilling," falls in love with "a tall Irish baronet," *Sir Lucius O'Trigger*, and carries on a kind of correspondence with him under the feigned name of *Delia*; and *Sir Lucius*, deceived by *Lydia's* maid, believes that *Lydia* is the writer. The following is one of the "billets doux" which the love-stricken *Mrs. Malaprop* sends to the deluded *Sir Lucius* :—

"Sir,—There is often a sudden incentive impulse in love, that has a greater induction than years of domestic combination: such was the commotion I felt at the first superfluous view of Sir Lucius O'Trigger.—Female punctuation forbids me to say more; yet let me add that it will give me joy infallible to find *Sir Lucius* worthy the last criterion of my affections.—DELIA." *Sir Lucius* observes "that she is a great mistress of language;—though she is rather an arbitrary writer,—for here are a great many poor words pressed into the service of this note that would get their *habeas corpus* from any court in Christendom." Read *Mrs. Malaprop's* parts with an air of superior dignity and self-conceit, giving special emphasis to the *mal-a-propos* words both as evidence of assumed knowledge and for the humor of the blunders. *Sir Anthony* is roughly courteous, conscious of the pretensions of *Mrs. Malaprop*, yet willing to treat her as a lady.]

Mrs. Mal. There, Sir Anthony, there sits the deliberate *simpleton*¹ who wants to disgrace her family, and *lavish* herself on a fellow not worth a *shilling*.²

Lydia. Madam, I thought you once——

Mrs. Mal. ³You thought, miss! I don't know any business you have to think at *all*—thought does not become a young woman.⁴ But the point we would request of you is, that you will promise to *forget* this fellow—to *illiterate* him, I say, quite from your memory.

Lydia. ⁵Ah, madam! our memories are independent of our wills. It is not so easy to forget.

Mrs. Mal. ⁶But I say it is, miss; there is nothing on earth so easy as to forget, if a person chooses to set about it. I'm sure I have as much forgot your poor dear uncle as if he had *never existed*—and I thought it my duty so to do; and let me tell you, Lydia, these violent memories don't *become* a young woman.

¹ Ascertain from an inspection of the text what *Mrs. Malaprop* intends to say each time she uses a wrong word.

² See the reference in the introduction to her endeavor to capture *Sir Lucius* who is in the same state as regards wealth.

³ Read this with an air of great superiority and very deliberately.

⁴ Occasionally *Mrs. Malaprop* succeeds in saying what she does mean, and this sentiment affords a glimpse of her real character.

⁵ Read *Lydia's* answer very gently but with feeling, as she is thinking of her *Beverley*, and give chief emphasis to "memories," "independent," "wills," and "easy."

⁶ This is a very characteristic speech of *Mrs. Malaprop*. While she is trying to prove the superiority of her mind in bearing trials she is really betraying her utter heartiness.

Sir Anth. ⁷Why sure she won't pretend to remember what she's ordered not!—ay, this comes of her *reading*.

Lydia. What crime, madam, have I committed, to be treated thus?

Mrs. Mal. ⁸Now don't attempt to extirpate yourself from the matter; you know I have proof controvertible of it.—But tell me, will you promise to do as you're bid? Will you take a husband of your friends' choosing?

Lydia. ⁹Madam, I must tell you plainly, that had I no preferment¹⁰ for any one else, the choice you have made would be my aversion.

Mrs. Mal. ¹¹What business have you, miss, with preference and aversion? They don't become a young woman; and you ought to know, that as both always wear off, 'tis safest in matrimony to begin with a little aversion. I am sure I hated your poor dear uncle before marriage as if he'd been a blackamoor—and yet, miss, you are sensible what a wife I made!—and when it pleased Heaven to release me from him,¹² 'tis unknown what tears I shed!—But suppose we were going to give you another choice, will you promise us to give up this Beverley?

ness and indifference. It is easy to see that she never thought much of her "poor dear" husband, and to the reader the humor of the situation is enhanced by the knowledge of her intrigue with *Sir Lucius O'Trigger*. The speech must be given in a style of pompous exaggeration. Strongly emphasize "never existed," and read "duty so to do" with emphasis and a conceited toss of the head, as if she thought she displayed great fortitude by her indifference.

⁷ *Sir Anthony's* amazement at the idea of a young lady not *forgetting* her lover when she is told is of course genuine, and this must be shown by the way in which the sentence is read. He has no great respect for reading habits, believing them to be the cause of *Lydia's* obstinacy. The titles of some of that romantic young lady's favorite books show that he is probably not far astray in his opinion after all; amongst them are "The Reward of Constancy," "The Mistakes of the Heart," "The Fatal Connexion," "The Delicate Distress," "Peregrine Pickle," "The Sentimental Journey," and "Rod-erick Random."

⁸ Speak this with a very imperious air and be careful to emphasize "extirpate" and "controvertible." End the question in a falling inflection. It is a command rather than an enquiry.

⁹ *Lydia* is now irritated and answers with great anger and more determination.

¹⁰ As *Lydia* uses language correctly, the occurrence of "preferment" here where "preference" would now be used must be regarded as the result of Sheridan's own selection of terms. Compare the two words as regards their present signification.

¹¹ This speech again (like number 6) is characteristic. *Mrs. Malaprop* is a stranger to all tender feeling, and she delights to make a virtue of her defects. When she refers to the loss of her husband and her own excellence as a wife, the reading must pass into that excess which always marks an overdone display of feeling.

¹² The unconscious satire on herself is very humorous.

Lydia. Could I belie my thoughts so far as to give that promise, my actions would certainly as far belie my words.

Mrs. Mal. Take yourself to your room.—You are fit company for nothing but your own ill-humors.

Lydia. ¹³Willingly ma'am—I cannot change for the worse.

[*Exit.*¹⁴

Mrs. Mal. There's a little intricate hussy for you!

Sir Anth. ¹⁵It is not to be wondered at, ma'am,—all this is the natural consequence of teaching girls to read. Had I a thousand daughters, I'd as soon have them taught the black art¹⁶ as their alphabet!

Mrs. Mal. Nay, nay, Sir Antony, you are an absolute misanthropy.

Sir Anth. In my way hither, Mrs. Malaprop, I observed your niece's maid coming forth from a circulating library!—She had a book in each hand—they were half-bound volumes, with marble covers!—From that moment I guessed how full of duty I should see her mistress.¹⁷

Mrs. Mal. Those are vile places, indeed!

Sir Anth. Madam, a circulating library in a town is as an evergreen tree of diabolical knowledge! It blossoms through the year!—And depend on it, Mrs. Malaprop, that they who are so fond of handling the leaves, will long for the fruit at last.

Mrs. Mal. Fy, fy, Sir Anthony! you surely speak laconically.

Sir Anth. Why, Mrs. Malaprop, in moderation now, what would you have a woman know?

¹³ Contemptuous tone and an indignant toss of the head.

¹⁴ The third singular, present indicative of the Latin verb *exeo*, I go out. *Lydia* retires, and the conversation becomes a dialogue.

¹⁵ This is said heartily, for *Sir Anthony* means all he says. The remaining speeches of *Sir Anthony* are to be similarly delivered.

¹⁶ "Necromancy." This word really means the art of divination by means of communion with the dead—from the Greek *nekros*, a dead body, and *manteia*, prophesying or divination. The Latin form of the word was *necromantia*, corrupted into the low Latin *nigromantia*, and the old French *nigromance*. The corresponding old English form was "nigromancie," and through the mistaken notion that it was derived from the Latin *niger*, black, "necromancy" came to be regarded as meaning "the black art." The same mistake occurred in French, but in both languages the correct spelling was restored from the original Greek.

¹⁷ See note 7.

Mrs. Mal. ¹⁸Observe me, Sir Anthony. I would by no means wish a daughter of mine to be a progeny of learning; I don't think so much learning becomes a young woman; for instance, I would never let her meddle with Greek, or Hebrew, or algebra, or simony, or fluxions, or *paradoxes*, or such *inflammatory* branches of learning—neither would it be necessary for her to handle any of your mathematical, astronomical, *diabolical*¹⁹ instruments.—But, Sir Anthony, I would send her, at nine years old, to a boarding-school, in order to learn a little ingenuity and artifice. Then, sir, she should have a supercilious knowledge in accounts;—and as she grew up, I would have her instructed in geometry, that she might know something of the contagious countries;—but above all, Sir Anthony, she should be mistress of orthodoxy, that she might not mis-spell and mispronounce words so shamefully as girls usually do; and likewise that she might reprehend the true meaning of what she is saying. This, Sir Anthony, is what I would have a woman know;—and I don't think there is a superstitious article in it.

Sir Anth. ²⁰Well, well, Mrs. Malaprop, I will dispute the point no further with you; though I must confess that you are a truly moderate and polite arguer, for almost every third word you say is on my side of the question.²¹

Sheridan.

¹⁸ This is the masterpiece of *Mrs. Malaprop's* eloquence. Her instructions for the education of a young lady must be given with great deliberation, frequent pauses, and due emphasis on the studies of which she disapproves, and especially on those to which she gives wrong names. Strengthen the emphasis by an angry expression on the italicised words. In naming the studies of which she approves the manner should change to an affectation of superior wisdom, as if she understood all she utters—which, of course, she does not. End her speech with great emphasis and decision.

¹⁹ Probably an allusion to *Sir Anthony's* use of the same epithet above.

²⁰ *Sir Anthony* means sarcasm and courteously expresses it.

²¹ Referring to the fact that "almost every third word" is misapplied by her.

SELECTIONS FOR READING.

ON MY MOTHER'S PICTURE.

William Cowper was born in 1731 at Great Berkhampstead, Hertfordshire, England, of which place his father was curate. He was of noble, even royal, descent, and was related to persons of high social position to his own day. He received his early education at the Westminster public school, where he had for classmates Colman and Churchill, who afterwards made their mark in literature. His sensitive disposition prevented him from profiting by the training he there received, and a few years afterwards his reason gave way through dread of a public appearance at the bar of the House of Lords after he had received the appointment of clerk. From 1766 to 1789 he lived with Mrs. Levin, at Olney, under the pastoral care of the Rev. John Newton, and after the departure of the latter to London he began to produce his more important works. In 1780 he wrote "The Progress of Error," and shortly afterwards appeared his "Truith," "Table-Talk," and "Juxtaposition." That of a lady another grew the ballad of "John Gilpin," which was anonymous and to her he was also indebted for the suggestion of "The Task," which obtained its title from the playful manner of her invitation to him to write an epic poem to her. In 1791 he wrote the "Thirsk," which was chiefly composed while he was in the asylum.

GAGE'S

SIXTH READER.

In 1794 till his death in 1800 his mental malady, which had reappeared at intervals throughout his life, became almost continuous. Some idea of the gloom of his condition during this period can be gathered from the "Task," which was written one year before he died. Cowper's position in English literature is, and always will be, a high one. His works, in their delicate descriptions of nature and fiction even, continuously formed a pleasing contrast with those of Pope and his school, and paved the way for the brilliant era which followed the outbreak of the French revolution. In a very important sense Cowper was the precursor of Scott, Wordsworth and Keats.

Cowper was married, and he suffered one of his fits, when he was twenty-six. The "poem," which is the subject of this poem, was in the same substance, the only version of his mother's existence. It was not until the two years after his death by Mrs. William Cowper, whose pleasure he had frequently been in childhood. His mother's maiden name was Anne Damer, and Mrs. Damer was his only and favourite. On his mother's side the poet was connected with Dr. John Damer, the spiritual head of the Trinity Church in which he served in the latter in the early years of his life. The names of two other cousins appear frequently in Cowper's literature, Anne, Harriet and Elizabeth, the only daughters of his mother's brother, Dr. John Damer, under the latter's name came of Lady Harriet, many of his most charming poems were composed. In 1791 he and the latter in the Trinity Church, and after the death would have married in these meetings and for the interest of his father.

A later poet, however, had the name of "Whisper." His secret was known to have been in the same way, but it was the whole world changed by one of them in the beginning of the 19th century.

SELECTIONS FOR READING.

ON MY MOTHER'S PICTURE.¹

William Cowper² was born in 1731 at Great Berkhamstead, Hertfordshire. England, of which place his father was rector. He was of noble, even royal, descent, and was related to persons of high social position in his own day. He received his early education at the Westminster public school, where he had for classmates Colman and Churchill, who afterwards made their mark in literature. His sensitive disposition prevented him from profiting by the training he there received, and a few years afterwards his reason gave way through dread of a public appearance at the bar of the House of Lords after he had received the appointment of clerk. From 1765 to 1780 he lived with Mrs. Unwin, at Olney, under the pastoral care of the Rev. John Newton, and after the departure of the latter to London he began to produce his more important works. In 1780 he wrote "The Progress of Error," and shortly afterwards appeared his "Truth," "Table-Talk," and "Expostulation." Out of a story told him by Lady Austen grew the ballad of "John Gilpin," which made him at once famous, and to her he was also indebted for the suggestion of "The Task," which obtained its name from the playful manner of her injunction to him to write an epic poem taking the "Sofa" as a subject. "The Task" and the "Tirocinium" were published in 1785 and the next nine years were chiefly occupied with the translation of Homer's "Iliad." From 1794 till his death in 1800 his mental malady, which had returned at intervals throughout his life, became almost continuous. Some idea of the gloom of his condition during this period can be obtained from the "Castaway" which was written one year before he died. Cowper's position in English literature is, and always will be, a high one. His works, in their delightful descriptions of nature and freedom from conventionality formed a pleasing contrast with those of Pope and his school, and paved the way for the brilliant era which followed the outbreak of the French revolution. In a very important sense Cowper was the precursor of Scott, Wordsworth and Tennyson.

1 Cowper's mother died—as he states in one of his letters—when he was six years old. The "picture," which is the subject of this poem, was, on the same authority, the only portrait of his mother in existence. It was sent to him fifty-two years after her death by Mrs. Bodham, his cousin, whose playmate he had frequently been in childhood. Mrs. Cowper's maiden name was Anne Donne, and Mrs. Bodham was her niece and namesake. On his mother's side the poet was connected with Dr. John Donne, the poetical Dean of St. Paul's (1573-1631), to whom he refers in the letter to his cousin acknowledging her gift. The names of two other cousins appear frequently in Cowper's biography, namely Harriet and Theodora Cowper, daughters of his father's brother. To the former, under her better known name of Lady Hesketh, many of his most charming letters were addressed; between him and the latter in their youth sprang up an affection which would have resulted in their marriage but for the interdiction of her father.

2 The correct pronunciation of this name is "Coop-er." His ancestors appear to have spelt it in this way, but it was for some reason changed by one of them in the beginning of the 17th century.

O that those lips had language ! Life has passed
 With me but roughly since I heard thee last.³
 Those lips are thine—thy⁴ own sweet smile I see,
 The same that oft in childhood solaced me ;
 Voice only fails, else how distinct they say,
 “Grieve not, my child, chase all thy fears away !”⁵
 The meek intelligence of those dear eyes
 (Blest be the art that can immortalise,
 The art that baffles Time’s tyrannic claim
 To quench it !) here shines on me still the same.⁶ 10
 Faithful remembrancer of one so dear,
 O welcome guest, though unexpected here !⁷
 Who bidst me honour with an artless song,
 Affectionate,⁸ a mother lost so long,
 I will obey, not willingly alone,⁹
 But gladly, as the precept were her own ;

³ For the length of the interval referred to see Note I. The roughness of Cowper’s life began early in youth and he was from temperament peculiarly sensitive to it. At the various schools to which he was sent after his mother’s death his spirit was completely broken by the tyrannical conduct of his schoolfellows, and his whole subsequent life was like Shelley’s, rendered gloomy and unhappy from this cause. See his “Tirocinium” and especially the preface to that poem.

⁴ More usually “thine” before a vowel. The liquid sound is needed as a cushion between the two vowel sounds.

⁵ What is the figure of speech in this couplet ? “Else” is equivalent to “otherwise.” The early English form was “elles” which is found, pronounced as a monosyllable, in Chaucer’s *Canterbury Tales*’ line 13867 :

“Or elles certes ye be to dangerous.”

The Anglo-Saxon form *elles* was originally the genitive singular of the adjective *el* other.

⁶ The “art” referred to is that of the portrait painter. The poet has given in several of his letters written about this date (Feb. 25, 1790) brief accounts of his impressions of his mother. To Lady Hesketh he wrote : “I remember her, too, young as I was when she died, well enough to know that it (the picture) is a very exact resemblance of her, and as such it is to me invaluable. Everybody loved her, and with an amiable character so impressed upon all her features, everybody was sure to do so.” To Mrs Bodham he wrote : “She died when I was in my sixth year, yet I remember her well, and am an ocular witness of the great fidelity of the copy. I remember, too, a multitude of the maternal tendernesses which I received from her, and which have endeared her memory to me beyond expression.”

⁷ Cowper does not appear to have been aware of the existence of the picture until it reached him. Shortly before that time he had been visited by a cousin, the Rev. John Johnson, whom he had never previously seen. Johnson, who knew that his own relative Mrs. Bodham, had the portrait, suggested its presentation to the poet.

⁸ Parse “affectionate.”

⁹ “Only.” “Alone” is made up of “al” (all) and “one.” “only” is from the Anglo-Saxon *anlic*, early English “onlich,” modern English “one-like.” In early English the “al” and “one” were frequently separated, sometimes with another word between as e.g. “al himself one” for “himself alone.”

And, while that face renews my filial grief,
 Fancy shall weave a charm¹⁰ for my relief,
 Shall steep me in Elysian¹¹ reverie,
 A momentary dream, that thou art she. 20

My mother! when I learned that thou wast dead,
 Say, wast thou conscious of the tears I shed?
 Hovered thy spirit o'er thy sorrowing son,
 Wretch even then, life's journey just begun?¹²
 Perhaps thou gav'st me, though unfelt, a kiss;
 Perhaps a tear, if souls can weep in bliss¹³—
 Ah, that maternal smile!—it answers—Yes.
 I heard the bell tolled¹⁴ on thy burial day,
 I saw the hearse that bore thee slow away,
 And, turning from my nursery window, drew 30
 A long, long sigh, and wept a last adieu!

¹⁰ Something supposed to possess mysterious power. Here the word has reference apparently also to his own poem on the picture. Milton uses "charm" in the literal sense of a "song." Spenser in his "Tears of the Muses" says:

"Whilest favourable times did us afford
 Free libertie to chaunt our charmes at will."

As music has a subtle and soothing influence, and as on this account it has generally been resorted to for purposes of incantation, it is easy to understand how the primary meaning of "charm" was eventually lost sight of. It is from the Latin *carmen* a song, through the old French *charme*. Cf. "incantation" from *canto*, I sing.

¹¹ Homer places Elysium or the Elysian fields—on the west of the Earth near "Ocean," and describes it as a happy land to which favored heroes passed without dying. The Roman poets made Elysium part of the lower world, and the residence of the shades of the blessed after death.

"Reverie" is defined by Locke to be a state of the mind in which ideas float in it "without any reflection or regard of the understanding." To this condition he applies the old French word *resverie* and adds that "our language has scarce a name for it." Since Locke's time "reverie" has become thoroughly naturalised though its French termination is retained. The root is the French verb *rêver* to dream or rave. As "reverie" implies duration it is contradicted by "momentary" in the next line.

¹² See Note 3. The term "wretch" has reference, probably, to the poet's morbidly sensitive disposition, which must have made him at times unhappy even in infancy.

¹³ Cf. Milton's *Paradise Lost* "I. 620: 'Tears such as angels weep burst forth.'"

¹⁴ Cowper uses this verb correctly in a transitive sense; it is used also intransitively, but this use is more general in modern than it was in former times. Shakespeare in "Henry V." Chorus line 15, makes it an intransitive verb, meaning "to sound":

"The country cocks do crow, the clocks do toll." The original meaning of "toll" was to "entice" or "draw"; the use of the bell as a means of inviting people to church seems to have given rise to its present meaning. Dryden uses the word in both senses, in the following lines:

"Some crowd the spires, but most the hallowed bells,
 And softly toll for souls departing knells."

"When hollow murmurs of the evening bells
 Dismiss the sleepy swains and toll them to their cells."

That is, "invite them."

But was it such?¹⁵—It was.—Where thou art gone
 Adieus and farewells are a sound unknown.¹⁶
 May I but meet thee on that peaceful shore,
 The parting word shall pass my lips no more !
 Thy maidens, grieved themselves at my concern,
 Oft gave me promise of thy quick return ;
 What ardently I wished, I long believed,
 And, disappointed still, was still¹⁷ deceived ;
 By expectation every day beguiled, 40
 Dupe of to-morrow even from a child.¹⁸
 Thus many a sad to-morrow came and went,
 Till, all my stock of infant sorrows spent,¹⁹
 I learned at last submission to my lot,
 But though I less deplored thee, ne'er forgot.

Where once we dwelt our name is heard no more,²⁰
 Children not thine have trod my nursery floor ;
 And where the gardener Robin, day by day,
 Drew me to school along the public way,
 Delighted with my bauble coach, and wrapped 50
 In scarlet mantle warm, and velvet capped,
 'Tis now become a history little known,
 That once we called the pastoral house our own.²⁰
 Short-lived possession ! But the record fair,
 That memory keeps of all thy kindness there,
 Still outlives many a storm, that has effaced²¹
 A thousand other themes²² less deeply traced.

15 Point out the figure of speech ; see Appendix B.

16 Cf. I. Thes. IV. 13-18 : Rev. XXI. 3-4.

17 "Continually." The adverb "still" is derived from the Anglo-Saxon adjective, *stille*, motionless, calm, or silent. The Anglo-Saxon verb *stillan* means to remain in a stall or resting place. The original force of "still" is therefore "continually," as here, but it is also used in the sense of "even," "yet," "till now," &c.

18 The obvious ellipsis is : "And through my whole life." The gloom that was seldom absent for any length of time from Cowper's mind runs like a thread through the poem, giving it a pathos that can be appreciated only after a study of his biography.

19 Parse "stock" and "spent."

20 The rectory where he was born.

21 "Out," as a prefix means "beyond" or "above." It is much more common in old than in modern writings. Shakespeare and Spenser make very frequent use of it.

22 "Subjects."

Thy nightly visits to my chamber made,
 That thou mightst know me safe and warmly laid ;
 Thy morning bounties ere I left my home, 60
 The biscuit, or confectionery plum ;
 The fragrant waters on my cheeks bestowed
 By thy own hand, till fresh they shone and glowed ;
 All this, and more endearing still than all,
 Thy constant flow of love, that knew no fall, ²³
 Ne'er roughened by those cataracts and breaks,
 That humour²⁴ interposed too often makes ;
 All this still legible in memory's page,
 And still to be so to my latest age,
 Adds joy to duty, makes me glad to pay 70
 Such honours to thee as my numbers may ;²⁵
 Perhaps a frail memorial, but sincere,
 Not scorned in heaven, though little noticed here.²⁶
 Could Time, his flight²⁷ reversed, restore the hours,
 When, playing with thy vesture's tissued flowers,²⁸

23 "Decrease."

24 Used in the sense of "caprice." In "Cymbeline" IV. 2, Shakespeare says :

Though his humour
 Was nothing but mutation ; ay, and that
 From one bad thing to worse.

25 Cowper himself says, in a letter to Mrs. King, that he took more pleasure in writing the above poem than any of his other compositions except one, which, he adds, "was addressed to a lady who has supplied to me the place of my own mother—my own invaluable mother—these six and twenty years." The lady referred to was undoubtedly Mrs. Unwin, and the poem addressed to her was probably the sonnet beginning :

"Mary ! I want a lyre with other strings."

26 So far from being "little noticed" this memorial poem is the most popular and best known of all his writings, and justly so. By his own relatives—a large circle—it was received with delight. Shortly after it was written he sent it to Lady Hesketh who showed it to his relative, General Cowper. Referring to this incident he says in a letter to Lady Hesketh : "I am glad that thou hast sent the General those verses on my mother's picture. They will amuse him—only I hope that he will not miss my mother-in-law, (his father's second wife) and think that she ought to have made a third. On such an occasion it was not possible to mention her with propriety." A few days afterwards he wrote to Lady Hesketh : "The General's approbation of my picture verses gave me also much pleasure. I wrote them not without tears, therefore I presume it may be that they are felt by others."

27 Parse "flight."

28 "Flowers woven into the fabric." "Tissue" is from *tissu*, the past participle of the old French verb *tistre* (modern French *tisser*) to weave—a corruption of the Latin *texere*.

The violet, the pink, and jessamine,
 I pricked them into paper with a pin
 (And thou wast happier than myself the while,²⁹
 Wouldst softly speak, and stroke my head, and smile),
 Could those few pleasant days again appear,
 Might one wish bring them, would I wish them here?³⁰
 I would not trust my heart;—the dear delight
 Seems so to be desired,³¹ perhaps I might.—
 But no—what here we call our life is such,
 So little to be loved,³² and thou so much,
 That I should ill³³ requite thee to constrain
 Thy unbound spirit into bonds again.

²⁹ "While"—from the Anglo Saxon *hwil*, time—is properly a noun, as Cowper uses it here. For the parsing see Mason's Grammar 372. The adverb "while" is from some case of *hwil*—probably the accusative or dative, *hwile*; the archaic form "whiles" (see Matt. v. 25) is the genitive used adverbially; the form "whilst" has an excrescent "t." Spenser uses the full spelling, "whildest"; see Note 10.

³⁰ Parse "could", "might", and "would".

³¹ Supply the ellipsis after "so". The original meaning of "dear" is "costly". What costs much is often much thought of, and hence "dear" came to mean "beloved." By an almost equally natural transition it was formerly used to express the very opposite idea, as when Shakespeare speaks of "My dearest enemy." What costs much may carry unpleasant associations just on account of the cost. In "Richard II." Act I. sc. 3, the word is used in both senses:—

KING RICHARD.—Norfolk, for thee remains a heavier doom,
 Which I with some unwillingness pronounce:
 The fly-slow hours shall not determinate
 The dateless limit of thy dear exile;—
 The hopeless word of—never to return
 Breathe against thee, upon pain of life.

NORFOLK.—A heavy sentence, my most sovereign liege,
 And all unlook'd for from your highness' mouth:
 A dearer merit (reward), not so deep a maim (injury)
 As to be cast forth in the common air,
 Have I deserved at your highness' hands.

Spenser uses the word frequently, in both senses, and sometimes as a noun in the sense of "injury," as in the "Faerie Queene," Book I., canto vii., stanza 48. In II., xi., 34, occurs the line:

"Which now him turned to disadvantage deare."

In "Julius Cæsar," III., 1, Shakespeare makes Mark Antony say:

That I did love thee, Cæsar, O, 'tis true:
 If then thy spirit look upon us now,
 Shall it not grieve thee, dearer (more keenly) than thy death?

³² See Mason's Grammar, 196 and foot note.

³³ The old English form was "ille." See Mason's Grammar, 269 and note. In German the adjectival form is very frequently used as an adverb, as for example:

Sie ist schön—She is beautiful

Sie tanzt schön—She dances beautifully.

In English the adjective is sometimes used as an adverb by poetical license; it would be a great gain were the same privilege extended to prose writers, as in German.

Thou,³⁴—as a gallant bark from Albion's³⁵ coast
 (The storms all weathered and the ocean crossed)
 Shoots into port at some well-havened isle, 90
 Where spices breathe, and brighter seasons smile,
 There sits quiescent on the floods, that show
 Her beauteous form reflected clear below,
 While airs impregnated with incense play
 Around her, fanning light her streamers gay—
 So thou, with sails how swift!³⁶ hast reached the shore,
 "Where tempests never beat nor billows roar,"³⁷
 And thy loved consort³⁸ on the dangerous tide³⁹
 Of life long since has anchored by thy side.

³⁴ The subject of the principal sentence is, after the parenthesis, repeated in line 96. The figure of speech begun in this line and continued to line 105 is at first in the form of a simile but afterwards takes that of a metaphor. See Appendix B.

³⁵ "Bark," here used as a synonym for "sailing-vessel," is in navigation restricted to one with a certain kind of rigging. A "bark" or "barque" is a three-masted vessel, with the sails rigged square on her fore and main masts, and fore and aft on her mizzen mast.

"Albion" is another name for Britain. The etymology of the word is disputed, but it is probably derived from the Latin *albus*, for white, the reference being to the white color of the cliffs on the coast opposite Gaul, from which country it was first approached by the Romans. Other roots have been conjectured, amongst them the name of "Albion," a son of Neptune, who, according to certain mythological legends, came to Britain and established there a kingdom.

³⁶ The reference may be either to the manner of his mother's death, which was sudden, or to the fact that she died at the early age of thirty-four.

³⁷ A quotation from Sir Samuel Garth's mock-heroic poem, "The Dispensary," published in 1696. The poem was written to ridicule the apothecaries of that day who assumed to prescribe as well as compound medicines, Garth himself being an eminent physician. The passage from which the above line is taken occurs in the grandiloquent speech of *Colocynthus*, an apothecary:

To die is landing on some silent shore,
 Where billows never break, nor tempests roar:
 Ere well we feel the friendly stroke, 'tis o'er.

The inaccuracy of the citation is probably owing to its having been made from memory, as Cowper wrote the lines to his mother's picture within a short interval.

³⁸ Her husband; the poet's father, who had died in 1756. "Consort"—literally one who shares another's lot—is applied to husbands and wives, and also ships which sail as companions on a voyage. In Cowper's time, when piracy was common, ships with valuable cargoes seldom ventured on long voyages alone.

³⁹ "Tide" is from the same root as "time," and meant originally a division of time. One natural division was marked by the regular flow and ebb of the sea. This interval of time was called a "tide," and ultimately the name was transferred to the movement of the water within the interval. The transition to the sense in which it is used here—i.e., a stream or body of water—was easy. In "Julius Caesar," Act iii., scene 1, Shakespeare uses the expression "in the tide of times" to signify the whole interval since man commenced to be.

But me,⁴⁰ scarce hoping to attain that rest,
 Always from port withheld, always distressed,—
 Me howling blasts drive devious, tempest-tossed.
 Sails ripped, seams opening wide, and compass lost,⁴¹
 And day by day some current's thwarting force
 Sets me more distant from a prosperous course.⁴²
 Yet O, the thought that thou art safe, and he!
 That thought is joy, arrive what may to me.⁴³
 My boast is not that I deduce my birth
 From loins enthroned, and rulers of the earth;⁴⁴
 But higher far my proud pretensions rise,—
 The son of parents passed into the skies.⁴⁵
 And now, farewell!—Time unrevoked has run⁴⁶
 His wonted course, yet what I wished is done.
 By contemplation's help, not sought in vain,
 I seem to have lived my childhood o'er again;
 To have renewed the joys that once were mine,
 Without the sin of violating thine,
 And while the wings of fancy still are free,
 And I can view this mimic form of thee,

100

110

40 A good example of anastrophe; see Appendix B. Cf. "Paradise Lost," I., 44:

"Him the Almighty Power
 Hurl'd headlong flaming from the ethereal sky,
 With hideous ruin and combustion, down
 To bottomless perdition."

And II., 17:

"Me, though just right, and the fixed laws of heaven
 Did first create your leader."

41 Parse "sails," "seams," and "compass."

42 The reference in these few lines is to the poet's chronic religious despondency. The poem was written during one of his longest intervals of comparative peace, but in a short time afterwards his mental malady returned with full force. In all probability this metaphorical description of himself was prompted by a premonition of what was actually so soon to take place.

43 This association of his father with his mother in such an expression of his feelings is a sufficient answer to the statement made by some biographers of Cowper, that he cherished little affection for the former.

44 Cowper was actually, on his mother's side, of royal descent. Southey, in his biography of the poet, says: "Through the Hippleys of Thoroughley in Sussex, and the Pellats of Bolney in the same county, this lady was descended from the several noble houses of West, Knollys, Carey, Bullen, Howard, and Mowbray; and so by four different lines from Henry III., king of England."

45 See lines 88-99 above.

46 Cf. lines 80-81.

Time has but half succeeded in his theft⁴⁷—

120

Thyself removed, thy power to soothe me left.⁴⁸

Cowper.

HINTS FOR READING.

As the reading of this poem must be marked by intense feeling, tender and delicate, and free from all violence; it demands the purest tones of the voice, and such prevalence of the semi-tones and the tremor as best expresses the sentiments of deep sorrow and affection.

Line 1: The first sentence is one of fervid exclamation; the voice trembles in the utterance of "O" and the interjection is prolonged until it passes like a sigh, without pause into the next word; "language" is the emphatic word, the voice dwelling upon it with warm tremor. Tenderness and warmth mark the delivery of the lines that follow.

Line 6: Read this quotation a little higher and slower, but in the purest tone. Read the parenthetical clause, lines 8, 9, and 10, a degree lower but faster and more animated, then rise in pitch from "here" to the end.

Lines 11, 12, 13, 14 refer to line 15 and end with rising inflection, and "obey" with falling. The succeeding words to "own" are delivered with earnest warmth; and "gladly" and "own" are emphasised. Read line 17 deeper and with tremor, expressive of trouble, but rise in tone and warmth on the succeeding lines to "she," giving increased emphasis to "Thou art she."

Lines 21 to 31: Read these lines with the tenderest pathos, but avoid extravagance. Give a rising inflection to "mother" and "shed," and tremulous emphasis to "conscious" and "tears." Line 26: Give emphasis and rising inflections to "weep" and "bliss." Read the next line with great warmth with a rising inflection on "smile." Read the succeeding lines more deeply and and solemnly.

Line 32: Emphasise "thou" with feeling.

Lines 34 and 35 must be read with similar deep feeling, expressed especially on "meet thee," "peaceful shore," and "pass my lips no more."

Lines 41 to 45: Read this passage deeper and with a mournful expression. Line 44: Give emphasis to "submission."

Line 45: Give emphasis and a falling inflection to "deplores," and emphasis and a rising inflection to "forgot," and the tenderest tremor of pathos.

From 46 to 73 the passage is distinguished by tender but delightful memories of childhood; hence it must be rendered with mingled expression of cheerfulness and

⁴⁷ Cf. lines 9-10.

⁴⁸ Mrs. Cowper lies buried in the chancel of her husband's church, where a monument was erected to her, bearing an epitaph from the pen of her niece, Lady Walsingham. The following lines from it, descriptive of her character, may be compared with the far superior description given above:

Here lies, in early years bereft of life,
The best of mothers and the kindest wife;
Who neither knew nor practised any art,
Secure in all she wished, her husband's heart.

* * * * *
Still was she studious never to offend;
And glad of an occasion to commend;
With ease would pardon injuries received,
Nor e'er was cheerful when another grieved.

pathos. The pictures of childish pleasures must be read in a higher and livelier tone as the poet carried away by these reminiscences forgets his present woes; but touches of suffering, as in lines 52 to 57, demand deeper tones, slower time, and tremor in leading words, as "little known," "our own," "short-lived possession," "thy kindness," "many a storm;" and in line 73, "not scorned in heaven" should be read with solemn warmth, with a rising inflection on "heaven."

Lines 78 and 79 being parenthetical and superior to the interrupted clause must be read lower and slower, and with feeling. Ask the question in line 81 deeper and slower than the conditional clause, with emphasis on "here." In line 85 read "thou so much" with emphasis and finish "again," line 87, with a rising inflection.

Lines 88 to 95 present a lengthened simile, distinguished for its exalted images, and must be read with sustained warmth from "as" to "gay." Commence "Thou" higher than the simile; terminate each clause of the simile as referring to the 96th line with rising inflection, giving "gay" the greatest compass; and read that and the next line higher and with swelling tones, increasing the force on line 97.

Line 99: Mark "me" with a slight emphasis in this line and increase it in line 102, with rising inflection in both instances; read line 101 and the next two lines with tremor and mournful tone. Do not give emphasis to "me" in line 104.

Line 105: Give lengthened time to "O" and do not pause after it but let its tone pass into the next word. Emphasise "thou," "safe," "he," and "that," but not "thought," in the next line.

Line 110: Emphasise "my," and read the next line with force, elevated pitch, and feeling.

Line 112: Read "farewell" with a sigh.

Line 116: Emphasise "renewed," give rising inflection to "mine," and in the next line emphasise "thine."

Line 120: Emphasise "half," rising inflection to "theft."

Line 121: Emphasise "thyself" and "soothe," pause after "me," and give emphasis and tremor to "left."

It may be regarded as a safe rule, with very rare exceptions, that the interjections O and Oh should never have a pause after them, and that their sound should be prolonged into the next word.

THE BATTLE OF THE ANTS.¹

Henry David Thoreau was born in Concord, Massachusetts, in 1817. He was educated at Harvard College where he graduated in 1837. After teaching for a few years he adopted the calling of a land surveyor and spent much of his time in the forests of New England. In 1845 he built for himself a small house on the shore of Walden Pond, near Concord, and in it he lived entirely alone for two years. He was eccentric in his habits of life but was an earnest student of nature and an extensive reader of literature. His works are largely made up of descriptive accounts of the grand scenery of New England, but these are illuminated with frequent flashes of satire and with apt literary allusions.

One day when I went out to my wood-pile, or rather my pile of stumps, I observed two large ants, the one red, the other much larger, nearly half an inch long, and black, fiercely contending with one another. Having once got hold, they never let go, but struggled and wrestled and rolled on the chips incessantly.

Looking further, I was surprised to find that the chips were covered with such combatants; that it was not a *duellum*, but a *bellum*²—a war between two races of ants, the red always pitted against the black, and frequently two red ones to one black. The legions of these myrmidons³ covered all the hills and vales in my wood-yard, and the ground was already strewn with the dead and dying, both red and black.

It was the only battle-field which I have ever witnessed, the only battle-field I ever trod while the battle was raging; inter-

¹ This piece is taken from Thoreau's "Walden, or Life in the Woods," which was published in 1854. The work gives a semi-satirical account of the author's curious freak of living alone, almost out of sight but actually within easy reach of the highest forms of modern civilization.

² *Duellum* and *bellum* mean etymologically the same thing—a fight between two. *Bellum* is the more modern Latin form, and its meaning has been widened so as to include a war between two sides or parties, as well as between two individuals. The narrative from this point takes the form of a mock heroic episode. See Note 13.

³ The "Myrmidons" were an Achæan tribe in Thessaly under the chieftanship of Achilles, the hero of the "Iliad." Tradition states that in order to people the island of Ægina, from which the Myrmidons migrated into Thessaly, Jupiter changed ants into human beings. The Greek name of the ant is *murnex*; hence the name of the tribe. It is in evident allusion to this myth that the swarms of ants are in the text described as "legions of myrmidons," but the word is now used to designate any rude marauders who are completely subservient to a leader.

necine war—the red republicans on the one hand and the black imperialists on the other.⁴ On every side they were engaged in deadly combat, yet without any noise that I could hear; and human soldiers never fought so resolutely.

I watched a couple that were fast locked in each other's embrace, in a little sunny valley amid the chips, now at noonday prepared to fight till the sun went down or life went out. The smaller red champion had fastened himself like a vice⁵ to his adversary's front, and through all the tumblings on that field never for an instant ceased to gnaw at one of his feelers near the root, having already caused the other to go by the board; while the stronger black one dashed him from side to side, and, as I saw on looking nearer, had already divested him of several of his members.

They fought with more pertinacity than bull-dogs. Neither manifested the least disposition to retreat. It was evident that their battle-cry was "Conquer, or die!" In the meanwhile, there came along a single red ant on the hill-side of this valley, evidently full of excitement, who either had dispatched his foe, or had not yet taken part in the battle—probably the latter, for he had lost none of his limbs—whose mother had charged him to return with his shield or upon it.⁶

Or perchance he was some Achilles, who had nourished his wrath apart, and had now come to avenge or rescue his Patroclus.⁷

⁴ In France, ever since the revolution of 1789, the Republicans—those who favor a popular form of government—have been "known as the "Reds," from the color selected as their emblem. Similarly black is affected by the Imperialists, who favor the perpetuation of a Bonapartist dynasty, as white is by the Legitimists, who seek the restoration of the exiled Bourbons. In Quebec the term "Rouges" (Reds) is still applied to the Liberals, after the analogy of French political nomenclature.

⁵ "Vice" in old English meant something in spiral form. In Wyclif's translation of the Bible the "winding stair" spoken of in I. Kings, vi. 8, is called a "vice." It now means an instrument tightened by means of a screw, but the term was evidently first applied to the screw and then transferred to the instrument. It is supposed to be derived from the Latin *vitis*, a vine, which climbs spirally up its support.

⁶ The charge of a Spartan mother to her son as he set out for the battle-field.

⁷ Achilles was the most formidable warrior amongst the Greeks during their siege of Troy. Owing to a quarrel with Agamemnon, the commander-in-chief of the expedition, he retired for a time from active participation in the contest, and the Grecian cause suffered greatly on account of his absence. All attempts to persuade him to resume his post in the field were vain until his friend Patroclus was killed in battle. The desire to avenge his death impelled him to action, and his first achievement thereafter was the discomfiture of Hector whom he slew in single combat.

He saw this unequal combat from afar—for the blacks were nearly twice the size of the reds. He drew near with rapid pace till he stood on his guard within half an inch of the combatants; then, watching his opportunity, he sprang upon the black warrior, and commenced his operations near the root of his right foreleg, leaving the foe to select among his own members; and so there were three united for life, as if a new kind of attraction had been invented which put all other locks and cements to shame.

I should not have wondered by this time to find that they had their respective musical bands stationed on some eminent chip, and playing their national airs the while, to excite the slow and cheer the dying combatants. I was myself excited somewhat, even as if they had been men. The more you think of it, the less the difference. And certainly there is not the fight recorded in Concord history⁸ at least, if in the history of America, that will bear a moment's comparison with this, whether for the numbers engaged in it, or for the patriotism and heroism displayed.

For numbers and for carnage it was an Austerlitz or Dresden.⁹ I have no doubt it was a principle they fought for, as much as our ancestors, and not to avoid a three-penny tax on their tea;¹⁰ and the results of this battle will be as important and memorable to those whom it concerns as those of the battle of Bunker Hill, at least.¹¹

⁸ Lexington, where the first blood was drawn in the Revolutionary war, is a few miles from Concord. On the 19th of April, 1775, General Gage sent a detachment from Boston to destroy the ammunition stored at these points. A few farmers drawn up at Lexington were fired upon and dispersed. No lives were lost on the side of the British, but on the side of the Americans eleven were killed and nine wounded. Later in the same day a more extensive skirmish took place in the vicinity of Concord.

⁹ In the battle of Austerlitz (1805) Napoleon Bonaparte inflicted a crushing defeat on the combined Austrian and Russian armies. It was one of the bloodiest battles of modern history, the forces being numerous on both sides and the slaughter great even in proportion to the numbers engaged. The battle of Dresden, fought in 1813 against the combined forces of the allied European powers, was Bonaparte's last great victory. Shortly afterwards he was overwhelmed at Leipsic and compelled to retire to Elba.

¹⁰ The tea tax imposed by the British Parliament on the American colonists was so offensive that a number of men in 1773 boarded a tea laden vessel in Boston harbor and threw her cargo overboard.

¹¹ Bunker Hill is a low eminence on Charlestown peninsula, near the city of Boston. On the night of the 16th of June, 1775, it was seized by 1200 American troops, who held it for some time the next day against General Gage's attack but were finally driven

I took up the chip on which the three I have particularly described were struggling, carried it into my house, and placed it under a tumbler on my window-sill, in order to see the issue. Holding a microscope to the first-mentioned red ant, I saw that, though he was assiduously gnawing at the near fore-leg of his enemy, having severed his remaining feeler, his own breast was all torn away, exposing what vitals he had there to the jaws of the black warrior, whose breast-plate was apparently too thick for him to pierce; and the dark carbuncles of the sufferer's eyes shone with ferocity such as war only could excite.

They struggled half an hour longer under the tumbler, and when I looked again the black soldier had severed the heads of his foes from their bodies, and the still living heads were hanging on either side of him like ghastly trophies at his saddle-bow, still apparently as firmly fastened as ever, and he was endeavoring with feeble struggles, being without feelers and with only the remnant of a leg, and I know not how many other wounds, to divest himself of them; which at length, after half an hour more, he accomplished. I raised the glass, and he went off over the window-sill in that crippled state. Whether he finally survived that combat, and spent the remainder of his days in some *Hotel des Invalides*,¹² I do not know; but I thought his industry would not be worth much thereafter. I never learned which party was victorious, nor the cause of the war; but I felt for the rest of that day as if I had had my feelings excited and harrowed by witnessing the struggle, the ferocity and carnage, of a human battle before my door.¹³

Henry D. Thoreau.

out at the point of the bayonet with heavy loss on both sides. This so-called battle was the second encounter of the revolutionary war.

¹² Literally an abode for infirm people. It is used as the proper name of a celebrated hospital maintained in Paris for disabled soldiers.

¹³ Mock-heroic narrative has always been a favorite form of composition. It consists essentially in the employment of the dignified language and style appropriate to great events in the description of minute and trifling affairs. At this style Thoreau shows himself quite an adept, and his incidental comments on human affairs are frequently very entertaining. The most famous of all mock-heroic epics is Pope's "Rape of the Lock," in which he gives an account of the frolicsome theft of a lock of hair from a young lady's head.

A LOST CHORD.¹

Adelaide Anne Procter, the daughter of the poet Bryan Waller Procter, who is better known under his *nom de plume* of "Barry Cornwall," was born in London in 1825, and died in 1864. She displayed even in infancy a remarkable fondness for poetry, but was gifted also with a capacity for intellectual pursuits that are usually found less congenial to women. Her first poetical compositions were published in 1853 and 1854 under the assumed name of "Mary Berwick," in Dickens' *Household Words*, and though the novelist was intimate with the Procter family, he did not for some time know the real name of his contributor. In 1851 Miss Procter joined the Roman Catholic Church. Always of a fragile constitution, her arduous and self-imposed labours in the cause of charity gradually undermined her strength, and for fifteen months before her death she was forced to remain in bed, a confirmed invalid. The gentle cheerfulness of her poetry was characteristic of her whole life, and of no part of it more than of this closing episode.

1. Seated one day at the organ,
I was weary and ill at ease,
And my fingers wandered idly
Over the noisy keys.
2. I do not know what I was playing,
Or what I was dreaming then ;
But I struck one chord of music,
Like the sound of a great Amen.²
3. It flooded the crimson twilight,³
Like the close of an Angel's Psalm,⁴

¹ "Chord"—from the Greek *chordé*, a string made from an intestine—is a doublet of "cord," but while the latter is now used for any small rope, the former is applied to the string of a musical instrument. It is used here to designate a sound made up of two or more sounds in concord.

² This word is the only real spondee in the English language. See Appendix A. It has been imported unchanged from the Hebrew through the Greek and Latin. The Hebrew *amen* is an adjective meaning "true" or "firm." It was used adverbially as an expression of assent to, or concurrence in a prayer on the part of the members of an assembly on whose behalf it was offered up; in this sense it is equivalent to "so be it." It is frequently translated "verily" in the New Testament.

³ Define the figure of speech in this line. See Appendix B. The word "twilight" comes originally from the Anglo-Saxon *twi*, double. Instead of meaning "double-light," however, it means "half-light," the ideas of double and half being confused. The same confusion exists in the German *zwei* *licht*, with the same meaning.

⁴ This word, in the sense of a sacred song, was early imported into English. It is from

And it lay on my fevered spirit
With a touch of infinite calm.

4. It quieted pain and sorrow,
Like love overcoming strife;
It seemed the harmonious echo
From our discordant life.
5. It linked all perplexed meanings
Into one perfect peace,
And trembled away into silence
As if it were loth⁵ to cease.
6. I have sought, but I seek it vainly,
That one lost chord divine,
Which came from the soul of the Organ,⁶
And entered into mine.
7. It may be that Death's bright angel
Will speak in that chord again,
It may be that only in Heaven
I shall hear that grand Amen.

Adelaide Anne Procter.

HINTS FOR READING.

The general expression required in reading this poem is that of solemnity, tempered by suppressed emotional fervor.

Verse 1: line 1: Emphasise "Organ" gently with rising inflection. Line 2: read "weary" in a semitone with falling inflection and an expression of pain, and continue the expression, slightly diminished to end of verse.

Verse 2: lines 1 and 2: Emphasise "know," "playing" and "dreaming," and end "then" with rising inflection. Lines 3 and 4: lower the pitch and read line 4 slower and more solemnly, swelling the voice on "sound," and with increased force on "Amen."

the Greek *psalmos*, a word used to describe the twitching of the strings of the harp, and hence the sound of that instrument. As the latter was frequently used to accompany the singing of sacred melodies the transition to the present meaning of "psalm" is quite obvious. David, King of Israel, in some of his lyrical poems, speaks of singing to the sound of the harp, on which instrument he was himself an expert player. See Psalms xxxiii., 2; xliii., 4; lxxi., 22; xcii., 3.

⁵ "Loth" or "loath," unwillingly, was in old English the opposite of "leef"—the modern "lief"—dear or willing.

⁶ What is the figure of speech?

Verse 3: line 1: Swell the voice on "flooded" and read line 2 very soft but a little higher than line 1. Lines 3 and 4: lower the pitch, and read line 4 in soft swelling tones, with emphasis on "infinite calm."

Verse 4: Emphasise with tremor, "pain" and "sorrow." Line 2: Emphasise "love" with tremulous fervor and falling inflection, and read the remainder lower and softer. Line 3: emphasise "echo" with falling inflection and a soft swell imitative of the echo.

Verse 5: line 2: Emphasise "perfect peace," not by force but by lengthened time. Line 3: lower the pitch and read the line in soft tremulous tones, dwelling on "trembled away," and softening the voice almost to a whisper on "silence."

Verse 6: line 1: Emphasise "sought" and "vainly," but read the latter clause lower, because it is parenthetical. Raise the pitch on line 3, and read the remainder of the verse with more feeling. Read "lost chord divine" slower with rising inflection on "divine." Emphasise "soul" and "Organ." Read "into mine" deeper and more solemnly with emphasis on "mine."

Verse 7: Begin slowly as in doubt; emphasise "Death's" and read it lower, advancing higher on "bright angel." Line 2: "Speak" takes a slight emphasis, but "again" chief emphasis. Line 3: emphasise "Heaven," and in line 4 deepen the tone and render "Amen" with swell almost like a chant.

THE CHARGE OF THE LIGHT BRIGADE.¹

William Howard Russell—better known as Dr. Russell—may be called the originator of "war correspondence" for newspaper purposes. He was born in Dublin in 1821, and at the age of 21 he became a member of the staff of the London *Times*. His letters from the Crimea to that journal, descriptive of the events of the war, brought him into deserved prominence, and they were subsequently collected and republished in book form. He represented the *Times* during the Indian mutiny in 1857, part of the civil war in the United States, the Austro-Prussian war of 1866, and the Franco-Prussian war of 1870-71.

After their repulse in the plains of Balaklava by the Highlanders, two deep,² "that thin red streak topped by a line of steel,"—and by the heavy brigade, the Russian cavalry retired. Their infantry at the same time fell back towards the head of the valley, leaving men in three of the redoubts they had

¹ The "Charge of the Light Brigade" was an incident of the Battle of Balaklava, which was fought on the 25th of October, 1854, during the Crimean war. This was the second battle of the war, and but for the fatal charge described above, it would have been a victory almost free from drawbacks. The same incident has been made the subject of a famous poem by Alfred Tennyson. See Fourth Reader, page 165.

² The "Highlanders" referred to were the soldiers of the celebrated 93rd regiment, then under the command of Sir Colin Campbell, afterwards Lord Clyde. Instead of

taken, and abandoning the fourth. They had also placed some guns on the heights over their position on the left of the gorge. Their cavalry joined the reserves, and drew³ up in six solid divisions, in an oblique line, across the entrance to the gorge. Six battalions of infantry were placed behind them, and about thirty guns were drawn³ up along their line, while masses of infantry were also collected on the hills behind the redoubts on our right. Our cavalry had moved up to the ridge across the valley on our left, and had halted there, as the ground was broken in front.

And now occurred the melancholy catastrophe which fills us all with sorrow. It appears that the Quartermaster-General,⁴ Brigadier Airey, thinking that the light cavalry had not gone far enough in front when the enemy's horse had fled, gave an order in writing to Captain Nolan, 15th Hussars, to take⁵ to Lord Lucan, directing his lordship "to advance"³ his cavalry nearer to the enemy. A braver soldier than Captain Nolan the army did not possess. He rode off with the order to Lord Lucan. (He⁶ is now dead and gone: God forbid that I should cast a shade on the brightness of his honour, but I am bound to state what I am told occurred when he reached his lordship.)

When Lord Lucan received the order from Captain Nolan, and had read it, he asked, we are told, "Where are we to advance to?" Captain Nolan pointed with his finger to the line

forming his men into a square to await a charge of Russian cavalry he left them standing in line, trusting to the effect of a well directed volley to throw the Russian horse into confusion. The event justified his tactics, for the cavalry were routed by the fire before reaching the "thin red streak" at all.

³ See Mason's Grammar 182, and foot notes.

⁴ The quartermaster-general is that officer of an army whose duty it is to define the marches, to mark out the encampments, to choose headquarters, and to furnish provisions, clothing, transport service, &c. According to Kinglake the order was really dictated by the Commander-in-Chief, Lord Raglan.

⁵ See Mason's Grammar 372, 4; 492, B 5; and 397, with foot notes.

⁶ That is, Captain Nolan. A few minutes after giving the order he was killed by a fragment of a Russian shell, which struck him as he was galloping across the front of the brigade, apparently for the purpose of correcting the fatal error which led to the charge. The long and bitter controversy over the cause of the blunder has left the responsibility for it unsettled, largely because his version of the interview between himself and Lord Lucan is not obtainable. The version in the text is that of Lord Lucan.

of the Russians, and said, "There are the enemy, and there are the guns, sir, before them; it is your duty to take them."⁷—or words to that effect. Lord Lucan, with reluctance, gave the order to Lord Cardigan to advance³ upon the guns, conceiving that his orders compelled him to do so. The noble earl, though he did not shrink, also saw the fearful odds against them. Don Quixote,⁸ in his tilt against the windmill, was not nearly so rash and reckless as the gallant fellows who prepared without a thought to rush on almost certain death.

It is a maxim of war, that "cavalry never act without a support"; that "infantry should be close at hand when cavalry carry guns, as the effect is only instantaneous", and that it is necessary to have on the flank of a line of cavalry some squadrons in column, the attack on the flank being most dangerous. The only support our light cavalry had was the reserve of heavy cavalry at a great distance behind them, the infantry and guns being far in the rear. There were no squadrons in column at all, and there was a plain to charge over, before the enemy's guns could be reached, of a mile and a half in length!

At ten minutes past eleven our light cavalry brigade advanced. The whole brigade scarcely made one effective regiment, according to the numbers of continental armies, and yet it was more than we could spare. As they rushed towards the front, the Russians opened on them, from the guns in the redoubt on the right, with volleys of musketry and rifles. They swept proudly past, glittering in the morning sun in all the pride and splendour of war.

We could scarcely believe the evidence of our senses. Surely that handful of men are not going to charge an army in position?⁹ Alas! it was but too true. Their desperate valour knew no

⁷ See Mason's Grammar, 387.

⁸ *Don Quixote* is a fictitious knight-errant, whose adventures are described by Cervantes in a satirical romance of the same name. Amongst his feats—which were all quite ridiculous, though prompted by excellent motives—was the one here referred to, that of tilting at a windmill. From the character of *Don Quixote* the term "quixotic" has come to be used as a synonym for "rash" or "fool-hardy."

⁹ Erotesis. See Appendix B.

bounds, and far indeed was it removed from its so-called better part—discretion.¹⁰ They advanced in two lines, quickening their pace as they closed upon the enemy. A more fearful spectacle was never witnessed than by those who beheld these heroes rushing to the arms of Death.¹¹

At the distance of twelve hundred yards the whole line of the enemy belched forth from thirty iron mouths a flood of smoke and flame, through which hissed the deadly balls. Their flight was marked by instant gaps in our ranks, by dead men and horses, by steeds flying wounded or riderless across the plain. The first line is broken—it is joined by the second—they never halt,¹² or check their speed an instant. With diminished ranks, thinned by those thirty guns, which the Russians had laid with the most deadly accuracy; with a halo of flashing steel above their heads, and with a cheer which was many a noble fellow's death cry, they flew into the smoke of the batteries: but ere they were lost from view the plain was strewn with their bodies, and with the carcasses of horses.

They were exposed to an oblique fire from the batteries on the hills on both sides, as well as to a direct fire of musketry. Through the clouds of smoke we could see their sabres flashing, as they rode up to the guns and dashed into their midst, cutting down the gunners where they stood. We saw them riding through the guns, as I have said: to our delight we saw them returning after breaking through a column of Russian infantry, and scattering it like chaff, when the flank fire of the battery on the hill swept them down, scattered and broken as they were. Wounded men and riderless horses flying towards us told the sad tale. Demi-gods¹³ could not have done what they had failed to do.

¹⁰ The allusion is to Shakespeare's "I. Henry IV.," Act V., Scene 4, where *Falstaff*, after feigning death to avoid being killed, says: "The better part of valour is discretion; in the which better part I have saved my life."

¹¹ Personification. See Appendix B.

¹² Notice the changes of tense in this and the preceding paragraph. The present tense is often used with great effect in graphic or spirited narrative.

¹³ A demi-god in ancient mythology was a being who had a deity for one of his parents. The word means here beings endowed with superhuman powers

At the very moment when they were about to retreat, an enormous mass of Lancers was hurried on their flank. Colonel Shewell, of the 8th Hussars, saw the danger, and rode his few men straight at them, cutting his way through with fearful loss. The other regiments turned, and engaged in a desperate encounter. With courage too great almost for credence, they were breaking their way through the columns which enveloped them, when there took place an act of atrocity without parallel in the modern warfare of civilized nations.

The Russian gunners, when the storm of cavalry passed, returned to their guns. They saw their own cavalry mingled with the troopers who had just ridden over them; and, to the eternal disgrace of the Russian name, the miscreants poured a murderous volley of grape and canister on the mass of struggling men and horses, mingling friend and foe in one common ruin!

It was as much as our heavy cavalry brigade could do to cover the retreat of the miserable remnants of the band of heroes as they returned to the place they had so lately quitted.¹⁴ At thirty-five minutes past eleven not a British soldier, except the dead and the dying, was left in front of those guns.

W. H. Russell.

¹⁴ The form "quit," after the analogy of "hit," "knit," &c. is coming into very general use for the past tense and past participle of this verb. The tendency to drop the "ed" arises from the inconvenience of sounding two dental letters in close proximity to each other.



THE CANE-BOTTOM'D CHAIR.

William Makepeace Thackeray belonged to an old Yorkshire family, but was born in 1811 at Calcutta, his father being an employee of the East India Company. He was sent, at an early age, to England to be educated, and after passing through Cambridge University without taking a degree he settled down to the study of art as a profession. This he abandoned after some years for literature, and he gradually won his way to well deserved popularity by his contributions to the magazines and to *Punch*. For the latter he wrote the famous "Snob Papers." His first great work was one of his best known novels, "Vanity Fair," and his reputation was more than sustained by the others which make up his series, "Pendennis," "The Newcomes," "The Virginians," and others. His lectures on the "Four Georges" are full of graphic portraiture. As a satirist he stands in the very front rank, and as a serio-comic ballad writer he is almost without a rival. He died suddenly at Kensington in 1863.

1. In tattered old slippers that toast at the bars,
And a ragged old jacket perfumed with cigars,
Away from the world and its toils and its cares,
I've a snug little kingdom up four pair of stairs.
2. To mount to this realm is a toil, to be sure,
But the fire there is bright, and the air rather pure;
And the view I behold on a sunshiny day
Is grand through the chimney-pots over the way.
3. This snug little chamber is cramm'd in all nooks
With worthless old knickknacks and silly old books,
And foolish old odds and foolish old ends,
Crack'd bargains from brokers, cheap keepsakes from friends.
4. Old armour, prints, pictures, pipes, china (all crack'd),
Old rickety tables and chairs broken-back'd;
A twopenny treasury, wondrous to see;
What matter? 'tis pleasant to you, friend, and me.

5. No better divan¹ need the Sultan require,
Than the creaking old sofa that basks by the fire;
And 'tis wonderful, surely, what music you get
From the rickety, ramshackle,² wheezy spinet.³
6. That praying-rug came from a Turcoman's⁴ camp;
By Tiber⁵ once twinkled that brazen old lamp;
A Mameluke⁶ fierce yonder dagger has drawn:
'Tis a murderous knife to toast muffins upon.
7. Long, long through the hours, and the night, and the chimes
Here we talk of old books, and old friends, and old times,
As we sit in a fog made of rich Latakie,⁷
This chamber is pleasant to you, friend, and me.
8. But of all the cheap treasures that garnish my nest,
There's one that I love and I cherish the best:

¹ It is hard to ascertain beyond doubt the original meaning of the word "divan." Amongst the Persians, Arabs, and Turks it is used in the sense of a council chamber, and by a not unnatural transition it has come to signify one of the sofa seats with which such a chamber amongst the Orientals is furnished. The term "divan" is also sometimes applied to the council, or other deliberative body, which meets in the chamber.

² Out of repair. An English colloquial provincialism.

³ A musical instrument like a harpsichord, so called because the sound was produced by strokes of a "spine" or pointed quill. The term is now practically obsolete. The word comes from the Latin *spina*, a thorn, through the French diminutive, "spinette."

⁴ The Turcomans, or Turkomans, are a savage tribe, numbering about a million of people, and living for the most part in the desert region lying east of the Caspian and south of the Aral Sea. They are excellent horsemen and are in the habit of raiding northern Persia and making incursions into Russian Tartary, between which two countries lies their territory. Colonel Burnaby, in his "Ride to Khiva," states that the raiding propensities of the Turkomans have been greatly exaggerated by the Russians as an excuse for attacking them with a view to conquest.

⁵ That is, in Rome. An example of synecdoche. See Appendix B.

⁶ The term "Mameluke" is Arabic for "slave." The Mamelukes were Caucasian captives who were organised by the early Mohammedan rulers of Egypt into a corps of soldiers. They gradually became very formidable and twice founded Mameluke dynasties in that country, the first time in 1254. After enduring as a military body for many centuries and through many changes of government, they were finally broken up and destroyed by Mohammed Ali, who had the most of them treacherously massacred in 1811.

⁷ Latakie—the ancient "Laodicea ad Mare," as distinguished from Laodicea in the interior of Asia Minor—is a sea port town of Syria, opposite Cyprus. It has a trade in the tobacco grown in its vicinity, which is noted for the agreeableness of its flavour, and to which reference is made in the text. Latakie was, like the neighbouring city of Antioch, founded by Seleucus Nicator, who named it Laodicea after his mother.

For the finest of couches that's padded with hair
I never would change thee, my cane-bottom'd chair.

9. 'Tis a bandy⁸-legg'd, high-shoulder'd, worm-eaten seat,
With a creaking old back, and twisted old feet ;
But since the fair morning when Fanny sat there,
I bless thee and love thee, old cane-bottom'd chair.
10. If chairs have but feeling, in holding such charms,
A thrill must have pass'd through your wither'd old arms !
I look'd, and I long'd, and I wish'd in despair—
I wish'd myself turn'd to a cane-bottom'd chair.
11. It was but a moment⁹ she sat in this place,
She'd a scarf on her neck, and a smile on her face !
A smile on her face, and a rose in her hair,
And she sat there, and bloom'd in my cane-bottom'd chair.
12. And so I have valued my chair ever since,
Like the shrine of a saint, or the throne of a prince ;
Saint Fanny, my patroness sweet I declare,
The queen of my heart and my cane-bottom'd chair.
13. When the candles burn low, and the company's gone,
In the silence of night, as I sit here alone—
I sit here alone, but we yet are a pair—
My Fanny I see¹⁰ in my cane-bottom'd chair.
14. She comes from the past and revisits my room ;
She looks as she then did, all beauty and bloom ;
So smiling and tender, so fresh and so fair,
And yonder she sits¹⁰ in my cane-bottom'd chair.

Thackeray.

⁸ The "bandy" is a club bent at one end, used in playing a game of the same name. It is really a corruption of *bandé*, the past participle of the French verb, *bander*, to string a bow, and hence to bend it. This shows that the direct etymological connection of "bandy" is with the English "bind" and not with "bend."

⁹ For the parsing of "but a moment" see Mason's Grammar, 532-538 and 372.

¹⁰ Vision or hypotyposis. See Appendix B.

HINTS FOR READING.

There will be a strong tendency to sing-song or excessive verse accent in reading this poem. This tendency can be checked and avoided by brief rhetorical pauses and extension of quantity on expressive words, and by equal accent as far as practicable on unimportant words. Thus in the second stanza let the words to "realm" be combined; dwell on "realm," giving it exaggerated importance; then pause after it. Dwell on "to it," but read the remainder faster. In the second line combine the words to "bright" and give accent only to "bright;" pause after "air" and emphasise "rather." In the third line pause at "behold," and read "sunshiny-day" slower and with equal accent. In the fourth line emphasise "grand" with mocking force, but read the remainder faster and in a lower tone as if afraid of exposing the lowliness of the situation. The expression of the first seven stanzas is playful and humorous; but it changes to tones of feeling and tender warmth in the remaining stanzas. Observe that the metre is trisyllabic (see Appendix A), two unaccented syllables being followed by one accented, excepting in some of the lines where the first foot is an iambus:

Shē cōmes | frōm thē pāst | ānd révis | its my rōōm.

LEARNING TO WRITE PROSE.

Benjamin Franklin was one of the seventeen children of a soap and candle maker who had emigrated from Old to New England in 1682. Franklin was born in Boston in 1706, and, at the age of ten, was taken from school to learn his father's business. His dislike to it, however, and his desire for a sea life led to his being apprenticed to his brother, who was by occupation a printer. The fondness for books of which he speaks seems to have won him from his early aspirations, and after acquiring a good deal of useful knowledge and some mechanical skill he ultimately commenced business for himself, in Philadelphia, as a printer and publisher. In an unassuming way he exercised an important influence on that young community of which he became a prominent member. About 1742 he commenced the electrical experiments which resulted in his discovery of the identity of lightning with the electric fluid, and his invention of the lightning conductor—achievements which place him in the very front rank of men of science. When the Revolutionary War broke out he took an active part in asserting the rights of the colonists to self-government, and in 1778 he went as their representative to Paris, where five years later he signed, on behalf of his country, the treaty by which the independence of the United States was secured. His death took place in 1790. He was the author of many philosophical and political treatises, but popularly he is best known by his collection of proverbs, known as "Poor Richard's Almanac," and by his "Autobiography," from which the following passage is taken.

From a child I was fond of reading, and all the little money that came into my hands was laid out in books. Pleased with

the "Pilgrim's Progress,"¹ my first collection was of John Bunyan's works, in separate little volumes. I afterward sold them to enable me to buy R. Burton's "Historical Collections;"² they were small chapmen's³ books, and cheap, forty or fifty in all. "Plutarch's Lives" there was,⁴ in which I read abundantly, and I still think that time spent to great advantage. There was also a book of De Foe's,⁵ called "An Essay on Projects," and another of Dr. Mather's,⁶ called "Essays to do Good," which perhaps gave me a turn of thinking that had an influence on some of the principal future events of my life.

This bookish inclination at length determined my father to make me a printer, though he had already one son (James) of that profession. In 1717 my brother James returned from England with a press and letters,⁷ to set up his business in Boston. I liked it much better than that of my father, but still had a hankering⁸ for the sea. To prevent the apprehended effect of such an inclination, my father was impatient to have me bound⁹ to my brother. I stood out some time, but at last was

¹ For a full account of the "Pilgrim's Progress," see pages 200-210, and foot notes. Franklin's good, though somewhat antiquated style, was no doubt moulded to some extent on that of Bunyan and other good writers, as well as on that of Addison, to which he confesses in his autobiography his special obligation.

² "Robert Burton" is the name which appears on the title-page of a number of popular historical and miscellaneous compilations published between 1681 and 1736 by Nathaniel Crouch, of London. The name, "Robert Burton," is supposed to be a *nom de plume* of the publisher. It was made famous in literature by the real Robert Burton, author of the "Anatomy of Melancholy," who died in 1640.

³ "Chapman" now means a pedlar, but it was originally synonymous with merchant. It is derived from the Anglo-Saxon *ceap*, trade, and *mann*, a man. Cf. the modern German *Kaufmann*, a merchant, with similar origin and meaning.

⁴ This sentence is an instance of the use of inversion, to which Franklin seldom resorts. Plutarch was born at Chæronea, in Greece, A.D. 50. After studying philosophy at Delphi he spent most of his life at Rome, but returned to his native place before his death, which is supposed to have taken place about A.D. 120. His most famous work is his "Lives of Illustrious Men," which has been popular with all classes in all ages, and has been translated into all literary languages. Emerson has well styled it "the Bible of heroisms."

⁵ Daniel Defoe was a prolific writer of books and pamphlets during the reign of the later Stuarts in England. His "Essay on Projects" was published in 1697.

⁶ The Rev. Dr. Cotton Mather, author of "Essays to do Good," was born in Boston in 1663. He was a divine of great learning, and received marks of honor from more than one learned body in Europe. He died in 1728.

⁷ Metallic types for printing with.

⁸ A frequentative form of the verb "to hang." To "hanker" after anything means to allow the mind to "hang" on it, hence to "long" for it.

⁹ Apprenticed.

persuaded, and signed the indentures when I was yet but twelve years old. I was to serve as an apprentice till I was twenty-one years of age, only I was to be allowed journeyman's¹⁰ wages during the last year. In a little time I made great proficiency in the business, and became a useful hand¹¹ to my brother.

I now had access to better books. An acquaintance with the apprentices of booksellers enabled me sometimes to borrow a small book, which I was careful to return soon and clean. Often I sat up in my room reading the greater part of the night, when the book was borrowed in the evening and to be returned early in the morning, lest it should be missed or wanted.

After some time an ingenious tradesman, Mr. Matthew Adams, who had a pretty collection of books, and who frequented our printing-house, took notice of me, invited me to his library, and very kindly lent me such books as I chose to read. I now took a fancy to poetry, and made some little pieces. My brother, thinking it might turn to account, encouraged me, and put me on composing¹² occasional ballads. One was called the "Light-house Tragedy," and contained an account of the drowning of Captain Worthilake, with his two daughters; the other was a sailor's song, on the taking of Teach (or Blackbeard), the pirate. They were wretched stuff, in the Grub Street¹³ ballad style; and,

¹⁰ From the French *jour*, a day; one who works by the day. The word is an old one in English. Cf. Shakespeare's "Richard II.," Act 1, Scene 3, where *Bolingbroke*, on the eve of his banishment, says:

"Must I not serve a long apprenticeship
To foreign passages; and in the end,
Having my freedom, boast of nothing else
But that I was a journeyman to grief?"

¹¹ Synecdoche. See Appendix B.

¹² The word "composing" is used to signify the act of putting words together so as to form sentences; it is also used to signify the act of putting type together to form printed words.

¹³ A street in London, now Milton Street. It was much frequented in and before Franklin's day by literary workers of the more humble class. Hence the name came to be applied to any inferior literary production. Pope refers in very uncomplimentary language to Grub Street in his *Dunciad*, Book I.:

Close to those walls where folly holds her throne,

* * * * *

One cell there is, concealed from vulgar eye,

The cave of poverty and poetry.

Keen hollow winds howl through the bleak recess,

Emblem of music caused by emptiness.

when they were printed, he sent me about town to sell them. The first sold wonderfully, the event being recent, having made a great noise. This flattered my vanity; but my father discouraged me by ridiculing my performances, and telling me verse-makers¹⁴ were generally beggars. So I escaped being a poet—most probably a very bad one; but as prose-writing has been of great use to me in the course of my life, and was a principal means of my advancement, I shall tell you how, in such a situation, I acquired what little ability I have in that way.

About this time I met with an odd volume of the *Spectator*. It was the third. I had never before seen any of them. I bought it, read it over and over, and was much delighted with it. I thought the writing excellent, and wished, if possible, to imitate it.¹⁵ With this view I took some of the papers, and making short hints of the sentiment in each sentence, laid them by a few days, and then, without looking at the book, tried to complete the papers again, by expressing each hinted sentiment at length, and as fully as it had been expressed before, in any suitable words that should come to hand. Then I compared my *Spectator* with the original, discovered some of my faults, and corrected them. But I found I wanted a stock of words, or a readiness in recollecting and using them, which I thought I should have acquired before that time if I had gone on making

Hence bards, like Proteus, long in vain tied down,
Escape in monsters, and amaze the town.
Hence hymning Tyburn's elegiac lines,
Hence journals, medleys, mercuries, magazines;
Sepulchral lies, our holy walls to grace,
And new-year odes, and all the Grub Street race.

The reference in "Tyburn" is to the ancient custom of malefactors singing a psalm just before their execution at that spot, and also to the printing of elegies, in ballad form, containing some account of their lives and exploits.

¹⁴ "Verse-maker" is a hybrid word, the first part being of Latin, and the second of English origin. "Versifier" would be the purely Latin form.

¹⁵ The name of the first and most famous of the periodicals to which Addison contributed his celebrated essays and sketches. See page 146.

¹⁶ Franklin's method of learning to write prose was very practical, and well worthy of being imitated by those who wish to acquire accuracy and facility in writing English. Dr. Johnson says: "Whoever wishes to attain an English style, familiar but not coarse, elegant but not ostentatious, must give his days and nights to the study of Addison." In spite of this high praise, however, other authors might easily be named whose styles are at least equally worthy of being selected as models.

verses ; since the continual occasion for words of the same import, but of different length, to suit the measure, or of different sound for the rhyme, would have laid me under a constant necessity of searching for variety, and also have tended to fix that variety in my mind, and make me master of it. Therefore I took some of the tales and turned them into verse, and, after a time, when I had pretty well forgotten the prose, turned them back again. I also sometimes jumbled my collection of hints into confusion, and after some weeks endeavoured to reduce them into the best order, before I began to form the full sentences and complete the paper. This was to teach me method in the arrangement of thoughts. By comparing my work afterward with the original, I discovered many faults, and amended them ; but I sometimes had the pleasure of fancying that in certain particulars of small import, I had been lucky enough to improve the method or the language ; and this encouraged me to think I might possibly, in time, come to be a tolerable English writer—of which I was extremely ambitious.

* * * * * *

My brother had, in 1720 or 1721, begun to print a newspaper. It was the second that appeared in America, and was called the *New England Courant*. The only one before it was the *Boston News Letter*. I remember his being dissuaded by some of his friends from the undertaking as not likely to succeed, one newspaper being, in their judgment, enough for America. At this time there are not less than five-and-twenty.¹⁷ He went on, however, with the undertaking, and after having worked in composing¹² the types and printing off the sheets, I was employed to carry the papers through the streets to the customers.

He had some ingenious men among his friends, who amused themselves by writing little pieces for this paper, which gained it credit and made it more in demand, and these men often visited

¹⁷ in 1881 the number of newspapers in America amounted to upwards of nine thousand. Franklin's enumeration was for the year 1785.

us.¹⁸ Hearing their conversation, and their accounts of the approbation their papers were received with, I was excited to try my hand among them ; but, being still a boy, and suspecting that my brother would object to printing anything of mine in his paper if he knew it to be mine, I contrived to disguise my hand, and, writing an anonymous paper, I put it at night under the door of the printing-house. It was found in the morning, and communicated to his writing friends when they called in as usual. They read it, commented on it in my hearing, and I had the exquisite pleasure of finding it met with their approbation, and that, in their different guesses at the author, none were named but men of some character among us for learning and ingenuity. I suppose, now, that I was rather lucky in my judges, and that, perhaps, they were not really so very good ones as I then esteemed them.

Benjamin Franklin.

¹⁸ The foregoing sentence contains two examples of what is called "squinting" construction, in each of which another noun comes between the relative and its antecedent.

JACQUES CARTIER.

Thomas D'Arcy M'Gee was born at Carlingford, County Louth, Ireland, on the 13th of April, 1825. His father was a coast guardsman and his mother the daughter of a Dublin bookseller. The subject of this sketch was their fifth child and second son. At the age of eight he was removed from his native place to Wexford, where he soon afterwards lost his mother, from whom he inherited his love of poetry and legendary lore. He visited America in 1842, and on the fourth of July in that year made his *debut* as an orator by delivering an address which, young as he was, won for him a position on the staff of the *Boston Pilot*. Two years later he became its chief editor, and his writings and speeches during the Know-nothing and Repeal agitations of that time attracted so much attention that he was offered the editorship of the *Dublin Freeman's Journal*, within three years after he had left Ireland to push unaided his fortunes in America. From the *Journal*, which was too cautious for his taste, he transferred his services to the *Nation*, then edited by Charles Gavan Duffy. The result of their ardent political propagandism was the separation of the "War" or "Young Ireland"

party under Smith O'Brien from the ranks of the "National" or "Old Ireland" party led by Daniel O'Connell. The abortive insurrection of July, 1848, followed, M'Gee being at the time absent in Scotland on a mission in connection with the movement. He returned to Ireland and escaped to America, where he shortly afterwards commenced the publication of the *New York Nation*. A controversy with the Roman Catholic Bishop Hughes of that city over the attitude of the Irish hierarchy during the "Young Ireland" insurrection led to the abandonment of the *Nation* and the starting of the *American Celt* in Boston in 1850. He gradually dropped the revolutionary language and incendiary style of his earlier writings, and became an earnest advocate of law and order and a zealous promoter of all schemes for improving the condition of the Irish people. In 1857 he removed to Canada and took up his abode in Montreal, where he started a journal called the *New Era*. In the following year he was elected to represent part of the city of Montreal in the Canadian Parliament, of which body he remained a member till Confederation. He took an active part in bringing about the union of the British American provinces and was chosen a member of the first House of Commons. His career was, however, doomed to be brief in the new and larger political arena, for in the early morning of the 7th of April, 1868, he was assassinated as he returned from the Parliament buildings to his temporary residence in Ottawa. His violent death has been generally attributed to Fenian agency, as he had for some time previously made himself conspicuous by his opposition to the projects of that organization.

1. In the seaport of St. Malo 'twas a smiling morn in May,
When the Commodore Jacques Cartier to the westward sail'd
away;¹
In the crowded old cathedral all the town² were on their
knees
For the safe return of kinsmen from the undiscover'd seas;
And every autumn blast that swept o'er pinnacle and pier,
Fill'd manly hearts with sorrow, and gentle hearts with fear.
2. A year passed o'er St. Malo—again came round the day
When the Commodore Jacques Cartier to the westward sail'd
away;
But no tidings from the absent had come the way they went,
And tearful were the vigils that many a maiden spent;

¹ Jacques Cartier was the discoverer of the St. Lawrence River, up which he sailed some distance in 1534. It was in 1535 that he made the voyage referred to above. St. Malo is a sea-port of the island of Aron, which communicates with the mainland of France by means of a mole. Its excellent harbour made it early a place of commercial importance.

² Synecdoche. Cf. the French expression, *tout le monde*, for "everybody."

And manly hearts were fill'd with gloom, and gentle hearts
with fear,

When no tidings came from Cartier at the closing of the
year.

3. But the Earth is as the Future,³ it hath its hidden side ;
And the Captain of St. Malo was rejoicing in his pride
In the forests of the north—while his townsmen mourn'd his
loss,

He was rearing on Mount Royal the *fleur-de-lis* and cross ;⁴
And when two months were over,⁵ and added to the year,
St. Malo hail'd him home again, cheer answering to cheer.

4. He told them of a region, hard, iron-bound, and cold,
Nor seas of pearl abounded, nor mines of shining gold ;
Where the wind from Thule freezes the word upon the lip,
And the ice in spring comes sailing athwart the early ship ;⁶
He told them of the frozen scene until they thrill'd with fear,
And piled fresh fuel on the hearth to make him better cheer.

5. But when he changed the strain—he told how soon is cast
In early spring the fetters that hold the waters fast ;
How the winter causeway⁷ broken is drifted out to sea,
And the rills and rivers sing with pride the anthem of the
free ;

³ A very poetical simile. See Appendix B.

⁴ Mount Royal is the name given to the mountain behind the city of Montreal, into which latter name the former has been contracted.

The *fleur-de-lis*—flower of the lily—is a figure inscribed in the royal arms of France, and usually supposed to be a representation of the above flower. In old English the term appears as “flower-de-luce.”

Setting up a pillar bearing the royal arms and a cross was the method adopted by the French discoverer of claiming the new region for his king and his church.

⁵ Cartier reached Stadacona, now Quebec, on the 14th of September, 1535, and Hochelaga, now Montreal, on the 2nd of October. He spent the winter near Stadacona, and sailed in May, 1536, for St. Malo, which he reached about fourteen months after his departure for Canada.

⁶ Thule was the name given by ancient geographers to an island in the northern part of the German Ocean, it being uncertain now whether Iceland or the Shetland Islands were referred to. The term is used here as equivalent to “the north.” On “athwart” see Mason's Grammar, 281 (3).

⁷ Referring to the practice of crossing Canadian rivers on the ice in winter. Even the St. Lawrence is usually bridged over in this way as far down as Quebec.

How the magic wand of summer clad the landscape to his
 eyes,
 Like the dry bones of the just, when they wake in Paradise.

6. He told them of the Algonquin braves⁸—the hunters of the
 wild,
 Of how the Indian mother in the forest rocks her child ;
 Of how, poor souls, they fancy in every living thing
 A spirit good or evil, that claims their worshipping ;
 Of how they brought their sick and maim'd for him to breathe
 upon,
 And of the wonders wrought for them through the Gospel
 of St. John.⁹

7. He told them of the river whose mighty current gave
 Its freshness for a hundred leagues to Ocean's briny wave ;
 He told them of the glorious scene presented to his sight,
 What time he rear'd the cross and crown on Hochelaga's
 height,¹⁰

⁸ "The great Algonquin nation occupied the larger part of the Atlantic slope, the valley of the St. Lawrence, and the watershed of the great lakes. It embraced the Pequods and Narragansetts of New England, the Micmacs of Nova Scotia, the Abenakis of New Brunswick, the Montagnais and Ottawas of Quebec, the Ojibways or Chippeways on the great lakes, and the Crees and Sioux of the far west."—*Withrow's History of Canada*.

The Hurons, occupying the country between Lakes Erie, Ontario, and Huron, and the northern bank of the St. Lawrence, were allied with the Algonquin confederation against that of the Iroquois, or Five Nations—afterwards Six—who occupied part of the State of New York. The five nations were the Mohawks, Oneidas, Onondagas, Senecas, and Cayugas; the sixth was the Tuscaroras from South Carolina.

The word "brave" is used by the Indians as synonymous with "warrior." The figure of speech is synecdoche.

⁹ Warburton, in his account of Jacques Cartier's voyage, tells that the Indians brought to him their maimed, sick, and infirm, entreating him by signs to cure them. Cartier disclaimed supernatural power, but he read aloud part of the Gospel of St. John, made over the sufferers the sign of the cross, and presented them with chaplets and holy symbols. He then prayed that the savages, who regarded his acts and words with deep gratitude and respectful admiration, "might be freed from the night of ignorance and infidelity."

¹⁰ Hochelaga was the name given to a highly interesting Indian village situated on what is now Montreal Island, and near the foot of Mont Royal. It was built within a circular, palisaded enclosure, and contained about fifty large-sized, well-built houses, and about a thousand inhabitants who had some knowledge of agriculture. Part of their sustenance was derived from crops of Indian corn. The name of Hochelaga is still given to one of the counties into which Montreal island is divided.

And of the fortress cliff¹¹ that keeps of Canada the key,
And they welcomed back Jacques Cartier from his perils o'er
the sea.

Thomas D'Arcy McGee.

HINTS FOR READING.

The spirit of this poem is lively with occasional expressions of sympathy and tenderness, as in stanzas 1, 2, and 5. It must, therefore, be read in pure tone and medium time.

The 4th stanza, which presents gloomy pictures of the new world Cartier had discovered, should be read in deeper tones; but when he changes the strain to the redeeming features of the land, the tone must be higher, more animated, and cheerful; the last three lines demand an increase of force and elevation in the reading.

A similar expression must mark the reading of the last stanza, swelling into tones of triumph and power on the last line. The last line of the 5th stanza must have an expression of religious reverence.

¹¹ Cape Diamond, the citadel of Quebec. In every war which has occurred in Canadian history the taking of Quebec has been deemed essential by the invader. It has been besieged five times, and taken twice—once in 1628, by Sir David Kirk, when Samuel Champlain was its Governor, and once in 1759, by General Wolfe, during the *regime* of the Marquis de Montcalm.

LAND AND LABOUR IN IRELAND.¹

John Bright may fairly be classed in the very first rank of modern orators. He is the son of a cotton-spinner of Rochdale, where he was born in 1811. He belongs to the Society of Friends and his connection with that body has had a great influence in moulding his career. In 1838 the agitation which had been going on for some years for the repeal of the Corn-Laws resulted in the formation of the Anti-Corn-Law-League, of which he became, in conjunction with Richard Cobden, a leading member. In 1843 he ran for the city of Durham as a candidate for the House of Commons, but unsuccessfully, and he entered Parliament for the first time in 1847 when he was elected to represent the city of Manchester. More recently he was elected for Birmingham, which he still represents. He has, throughout the whole of his public life, been opposed

¹ In the years 1847-49 the social condition of Ireland bore a close resemblance to its condition during the years 1880-82. The pressure of the population on the land, the absenteeism of the landlords and their indifference to the condition of their tenantry, the suffering caused by crop failures, and the persistent hostility of a people who had lost their right to self-government and were earnestly seeking to recover it, led in the former period, as in the latter, to numerous crimes and outrages, chiefly of an agrarian

to restrictions on trade and to the intervention of Great Britain in foreign affairs where such intervention involved a resort to war. He made himself highly unpopular by opposing the policy of going to war with Russia in 1854. He was equally opposed to any attempt being made to protect Turkey from dismemberment in 1878, and he resigned his position in the Gladstone Ministry in 1882 rather than become a party to the attack on the rebellious subjects of the Egyptian Khedive.² Some of his finest speeches were made before and during the Crimean war; some were made during the Secession War in the United States, the side he espoused being that of the North; and not a few have been devoted to the discussion of the state of Ireland.¹ The remedies he suggested for the social and political evils in that country are equally creditable to his head and his heart. Mr. Bright's style is characterized by simplicity as his manner is by sincerity. A few years ago in a public speech he stated that he could not recall a sentence he had ever uttered or a line he had ever written which he did not at the time believe to be strictly and literally true, and the statement would never be questioned by either his associates or his opponents.

You speak of interference with property; but I ask what becomes of the property of the poor man, which consists of his labour? Take those 4,000,000 persons who live in the distressed districts, as described by the right hon. Baronet the member for Tamworth.³ Their property in labour is almost totally destroyed. There they are—men whom God made and permitted to come into this world, endowed with faculties like ourselves, but who are unable to maintain themselves, and must either starve or live upon others.⁴ The interference with their property has been enormous—so great as absolutely to destroy it. Now,

character. In 1847, as in 1882, a "crime and outrage" bill was passed with great rapidity in the British Parliament, and under the new law certain districts in Ireland were "proclaimed," and some of the leading agitators were convicted and sent into exile. The distress which was to a large extent the immediate occasion of the "Young Ireland" uprising in 1848, became at length so serious that early in 1849 the Government of Lord John Russell introduced a bill into the British Parliament providing for a grant of £50,000 to certain districts in which the suffering was specially severe. It was on the motion for the second reading of this bill in the House of Commons that Mr. Bright made, on the second of April, the memorable speech from which the following passage is taken—a speech which gives almost as correct an idea of the state of Ireland in 1882 as of its condition in 1849. The policy of treating the Irish malady by what Mr. Bright called "alms and force" was persisted in for another generation, the first real attempts to grapple with the agrarian troubles being Mr. Gladstone's Land Act of 1881 and his Arrears of Rent Act of 1882. In the earlier part of Mr. Bright's speech he proposed certain reforms in the way of abridging the owner's power to tie up the land and prevent it passing freely from one person to another; the above passage is its conclusion.

² Pronounced "Ke-deeve."

³ Sir Robert Peel, then in Opposition.

⁴ The similarity of this language to that employed by the Land League in the agitation of 1880-82 is very marked.

I ask the landlords of Ireland, whether living in the state in which they have lived for years is not infinitely worse than that which I have proposed for them? Threatening letters by the post at breakfast-time—now and then the aim of the assassin—poor-rates which are a grievous interference with the rights of property, and this rate in aid, which the gentlemen of Ulster declare to be directly opposed to all the rights of property—what can be worse?

I shall be told that I am injuring aristocratical and territorial influence. What is that in Ireland worth to you now? What is Ireland worth to you at all? Is she not the very symbol and token of your disgrace and humiliation to the whole world? Is she not an incessant trouble to your Legislature, and the source of increased expense to your people, already over-taxed? Is not your legislation all at fault in what it has hitherto done for that country? The people of Ulster say that we shall weaken the Union.⁵ It has been one of the misfortunes of the legislation of this House that there has been no honest attempt to make a union with the whole people of Ireland up to this time. We have had a union with Ulster,⁶ but there has been no union with the whole people of Ireland, and there never can be a union between the Government and the people whilst such a state of things exists as has for many years past prevailed in the south and west of Ireland.

The condition of Ireland at this moment is this—the rich are menaced with ruin, and ruin from which, in their present course, they cannot escape; whilst the poor are menaced with starvation and death. There are honourable gentlemen⁷ in this House, and

⁵ The legislative union between Great Britain and Ireland was consummated in 1800. This union has never been popular with the Irish people, and in one form or another an agitation for its repeal has been persistently kept up ever since it went into operation. The latest phase of this agitation is the "Home Rule" movement.

⁶ In a previous part of the same speech Mr. Bright quoted the words of Mr. Twistleton, who had objected to the proposed grant because "Ulster was Ulster, and more Ulster than it was Ireland," and had added that, "Ulster preferred being united with England rather than with Leinster, Connaught, and Munster; in short Ulster was unwilling to become a part of Ireland."

⁷ It is the invariable custom of members of Parliament in England and the British

there are other landed proprietors in Ireland, who are as admirable in the performance of all their social duties as any men to be found in any part of the world. We have had brilliant examples mentioned in this House; but those men themselves are suffering their characters to be damaged by the present condition of Ireland, and are undergoing a process which must end in their own ruin; because this demoralisation and pauperisation will go on in an extending circle, and will engulf the whole property of Ireland in one common ruin, unless something more be done than passing poor-laws and proposing rates in aid.

Sir, if ever there were an opportunity for a statesman, it is this. This is the hour undoubtedly, and we want the man. The noble Lord at the head of the Government^s has done many things for his country, for which I thank him as heartily as any man—he has shown on some occasions as much moral courage as it is necessary, in the state of public opinion, upon any question, for a statesman to show; but I have been much disappointed that, upon this Irish question, he has seemed to shrink from a full consideration of the difficulty, and from a resolution to meet it fairly. The character of the present, the character of any Government under such circumstances, must be at stake. The noble Lord cannot, in his position, remain inactive. Let him be as innocent as he may, he can never justify himself to the country, or to the world, or to posterity, if he remains at the head of this Imperial Legislature and is still unable, or unwilling, to bring forward measures for the restoration of Ireland. I would address the same language also to the noble Lord at the head of the Irish Government, who has won, I must say, the

colonies to speak of each other as "honourable gentlemen." There are, of course, frequent opportunities of using the epithet ironically.

^s Lord John Russell, long a prominent member and leader of the Whig party, was the author of many legislative measures which, in their operation, were highly beneficial to England. He was raised to the peerage, as Earl Russell, in 1861, and on that occasion made a speech in which, after reviewing the reforms his party had accomplished, he advised them to "rest and be thankful." The futility of such advice is shown by the rapidity with which that party has progressed in the direction of Liberalism since his translation to the House of Lords. Earl Russell died in 1878 at the age of eighty-six, and after being more than once Prime Minister.

admiration of the population of this country for the temper and manner in which he has administered the government of Ireland. But he must bear in mind that it is not the highest effort of statesmanship to preserve the peace in a country where there are very few men anxious to go to war, and to preserve the peace, too, with 50,000 armed men at his command, and the whole power of this empire to back him.⁹ All that may be necessary, and peace at all hazards must be secured; but if that distinguished nobleman intends to be known hereafter as a statesman with regard to his rule in Ireland, he must be prepared to suggest measures to the Government of a more practical and directly operative character than any he has yet initiated.

Sir, I am ashamed, I must say, of the course which we have taken upon this question. Look at that great subscription that was raised three years ago for Ireland.¹⁰ There was scarcely a part of the globe from which subscriptions did not come. The Pope, as was very natural, subscribed; the head of the great Mahometan empire, the Grand Seignior,¹¹ sent his thousand pounds; the uttermost parts of the earth sent in their donations. A tribe of Red Indians on the American continent sent their subscription; and I have it on good authority that even the slaves on a plantation in one of

⁹ Shortly before this speech was delivered the Lord-Lieutenant of Ireland had recommended the further suspension of the Habeas Corpus Act.

¹⁰ To alleviate the distress caused by the failure of the potato crop in 1846.

¹¹ The term "Grand Seignior" has been in some measure appropriated by the Sultan of Turkey, but other forms of the same title are widely used. "Seignior" is derived from the Latin *senex*, old. The comparative form, *senior*, was even amongst the Romans applied in a deferential sense, and in one form or another it has passed into several European languages as a title to mark respect and sometimes the attribute of dignity. According to Skeat the derived forms are from the accusative case *seniorem*. The English "sir" of colloquial usage, as well as the "Sir" of knighthood, is contracted from the old French *seigneur*, a lord, and this latter is simply the Romance modification of *senior*. The French title *Sire* has the same origin and much the same meaning as the English Sir. The Italian form is *Signore*, contracted into *Signor*; the Spanish is *Senor*, the "n" having in pronunciation the effect of "ny." The word *seigneur* appears in English literature as far back as 1458, and the derived word *seignory* is still more common. During the French *regime* in Quebec a kind of landed aristocracy was created, relics of which still subsist. The territorial lords were called "Seigneurs," and many of their domains are still called "Seigniories" by the people, and are distinguished by having the family name of the old Seigneurs attached to them. Seigniorial tenure of land was abolished by Act of the Canadian Parliament in 1854, the seigneurs being compensated for the franchise thus expropriated. A somewhat similar system of landlordism, but of English origin, existed in Prince Edward Island down to its admission into the Dominion in 1873.

the Carolinas subscribed their sorrowful mite that the miseries of Ireland might be relieved. The whole world looked upon the condition of Ireland and helped to mitigate her miseries. What can we say to all those contributors, who, now that they have paid, must be anxious to know if anything is done to prevent a recurrence of these calamities? We must tell them with blushes that nothing has been done, but that we are still going on with the poor-rates, and that, having exhausted the patience of the people of England in Parliamentary grants, we are coming now with rates in aid, restricted altogether to the property of Ireland. That is what we have to tell them; whilst we have to acknowledge that our Constitution, boasted of as it has been for generations past, utterly fails to grapple with this great question.

Hon. gentlemen turn with triumph to neighbouring countries, and speak in glowing terms of our glorious Constitution. It is true, that abroad thrones and dynasties have been overturned, whilst in England peace has reigned undisturbed.¹² But take all the lives that have been lost in the last twelve months in Europe amidst the convulsions that have occurred—take all the cessation of trade, the destruction of industry, all the crushing of hopes and hearts, and they will not compare for an instant with the agonies which have been endured by the population of Ireland under your glorious Constitution.¹³ And there are those who now say that this is the ordering of Providence. I met an Irish gentleman the other night, and, speaking upon the subject, he said that he saw no remedy, but that it seemed as if the present state of things were the mode by which Providence intended

¹² The year 1848 was the culmination of what the Germans call the *Sturm-und-Drang*—storm and pressure—period. The masses of the people in several European countries were in a revolutionary state, and in some of them successful uprisings actually took place. Louis-Philippe was driven from the throne of France, which became for some time afterwards a republic. The wave of disturbance passed with some violence over the whole face of Germany. In Hungary a movement took place looking to national independence, but it was crushed for the time, as were similar movements in different parts of Italy. The only disturbance of the peace in Britain was the so-called “Cabbage Garden” uprising of Smith O’Brien and his associates, which was quelled by the police.

¹³ Irony. See Appendix B.

to solve the question of Irish difficulties. But let us not lay these calamities at the door of Providence; it were sinful in us, of all men, to do so. God has blessed Ireland—and does still bless her—in position, in soil, in climate; He has not withdrawn His promises, nor are they unfulfilled; there is still the sunshine and the shower; still the seed-time and the harvest; and the affluent bosom of the earth yet offers sustenance for man. But man must do his part—we must do our part—we must retrace our steps—we must shun the blunders, and, I would even say, the crimes of our past legislation. We must free the land,¹⁴ and then we shall discover, and not till then, that industry, hopeful and remunerated—industry, free and inviolate, is the only sure foundation on which can be reared the enduring edifice of union and of peace.

John Bright.

¹⁴ This was, in almost identical language, the watchword of the Irish Land League in 1880 and 1881.

MARSTON MOOR.¹

Winthrop Mackworth Praed was born in London in 1802 and died there at the early age of thirty-seven. He was educated at Eton and at Trinity College, Cambridge, at both of which he was contemporary with Macaulay who was two years his senior. They were both on the staff of contributors to the *Etonian*, a school periodical of some note, and they were both prominent members of the Cambridge "Union," the great

¹ "Long Marston Moor" lies four or five miles to the west of the city of York, which was in the beginning of 1644 held by the forces of Charles I. General Leslie, on the invitation of the English Parliamentary leaders, crossed the border at the head of an army of Scottish Covenanters, and compelled the Royalist commander, the Marquis of Newcastle, to effect a retreat to York. There the latter was joined by Prince Rupert at the head of his cavalry, and, against his own judgment, he was induced to hazard an engagement. One division of the Parliamentary forces under Manchester and Cromwell, and another under Lord Fairfax, had meanwhile effected a junction with Leslie, and, abandoning their first intention of retiring to a more favourable position, the popular leaders waited on Marston Moor to receive the Royalist onset. The battle, which was fought on the 2nd July, resulted in a decisive victory for the Parliamentary army—a victory which had more than a temporary significance, since it proved the superiority of Cromwell's "Ironsides" over the hitherto unconquered dragoons of Prince Rupert. The victorious charge of the former on Marston Moor has been not inaptly called the "pivot" of the war.

literary society of that university. Praed adopted law as his profession and was called to the bar in 1829, but he inclined to politics and literature and entered the House of Commons in 1830 as Conservative member for St. Germans, one of the now extinct Parliamentary boroughs. He never distinguished himself in public life and though he had fine literary taste and capacity he has left comparatively few productions. He was one of the greatest adepts in English at the peculiar style of poetry known as *vers de société*,² and was fairly successful in the imitation of the old English ballad.

1. To horse! to horse! Sir Nicholas, the clarion's note is high!
 To horse! to horse! Sir Nicholas, the big drum makes reply!
 Ere this hath Lucas³ marched, with his gallant cavaliers,
 And the bray of Rupert's⁴ trumpets grows fainter in our ears.
 To horse! to horse! Sir Nicholas! White Guy⁵ is at the door,
 And the raven whets his beak o'er the field of Marston Moor.
2. Up rose the Lady Alice from her brief and broken prayer,
 And she brought a silken banner down the narrow turret-stair;
 Oh! many were the tears that those radiant eyes had shed,
 As she traced the bright word "Glory" in the gay and
 glancing thread;
 And mournful was the smile which o'er those lovely features
 ran
 As she said: "It is your lady's gift; unfurl it in the van!"
3. "It shall flutter, noble wench,⁶ where the best and boldest
 ride,

² For a definition of "*vers de société*" see Appendix A.

³ Sir Charles Lucas. He assisted in a spirited defence of Colchester, in 1647, against Lord Fairfax, who, after the surrender, caused him to be put to death.

⁴ Prince Rupert—the most conspicuous military figure, after Cromwell, in the Civil War—was the nephew of Charles I. His mother, Elizabeth, daughter of James I., was the wife of Frederick V., elector Palatine of the Rhine. Prince Rupert came over to England at the outbreak of the war, and during the earlier years of the struggle rendered good service to the Royalist cause as a cavalry officer. His rash impetuosity, however, was the source of frequent mishaps, and his troopers were ultimately eclipsed by the famous regiment trained and commanded by Cromwell. Prince Rupert subsequently served in the navy and after the close of the war spent some time as a buccaneer in the West Indian Seas. He returned to England after the Restoration, and the last years of his life were devoted to philosophical pursuits for which he seems to have had considerable aptitude. His name is still preserved in Canadian geography in connection with the region known as "Rupert's Land."

⁵ The name of the knight's horse.

⁶ The history of the word "wench" affords a curious illustration of the way in which the conception represented by a term may become completely changed. It now means

s. "I've brought thee back thy banner, wench,⁶ from as rude
and red a fray

As e'er was proof of soldier's thew,¹⁹ or theme for minstrel's
lay!

Here, Hubert, bring the silver bowl, and liquor quantum suff.²⁰
I'll make a shift²¹ to drain it yet, ere I part with boots and
buff—

Though Guy through many a gaping wound is breathing
forth his life,

And I come to thee a landless man, my fond and faithful
wife!

9. "Sweet! we will fill our money-bags, and freight a ship for
France,

And mourn in merry Paris for this poor land's mischance;

For if the worst befall me, why better axe and rope,

Than life with Lenthall²² for a king, and Peters for a pope.

Alas! alas! my gallant Guy!¹⁵—curse on the crop-eared boor

Who sent me, with my standard, on foot from Marston
Moor!"

Winthrop Mackworth Praed.

HINTS FOR READING.

The 1st, 3rd, 4th, and the last half of the 5th stanzas of this poem must be read with power and animation. The best qualities of the orotund and of the radical force (Section VII.) are required to give the due expression. Special force must distinguish the war cries: "To horse," "For God and for the king," "For Church and King," &c.

The 2nd stanza suggests tenderness and pathos, and the 8th and 9th stanzas display an apparent reckless indifference and defiance of evil, pervaded by suppressed tenderness and affection.

A generous burst of sorrow for "Guy" and hatred for the "boor" who killed him completes the dramatic effect. Render "Lenthall," "king," "Peters," and "pope" with an expression of contempt approaching to disgust.

¹⁹ This word occurs in the singular form in very old English but is generally used in the plural by modern writers in the sense of "sinews" or "strength." Cf. "Hamlet" Act I. Sc. 3:

For nature, crescent, does not grow alone
In thews and bulk.

²⁰ A sufficient quantity: abbreviated from the Latin *quantum sufficit*.

²¹ The primary meaning of "shift" is a change, but it has also come to signify an artifice or expedient. To "make a shift to drain it" means to succeed in drinking it in spite of wounds and exhaustion.

²² Lenthall was the speaker of the Long Parliament.

A FOREST ENCOUNTER.

James Fenimore Cooper, the leading novelist of the United States, was born at Burlington in New Jersey in 1789. His father was appointed to a judgeship in the State of New York and founded the village of Cooperstown, called after himself, on the shore of Lake Otsego in the western part of the State. Young Cooper received a collegiate education and in 1802 entered the navy, in which he served a term of six years. On his retirement he took up his abode in Cooperstown, where he spent his subsequent life, with the exception of a few years devoted to a sojourn in Europe, and where he died in 1851. His first appearance before the public as an author was made in 1821, his first successful novel being "The Spy." He wrote many tales of varying degrees of merit, the best as well as the most popular being those in which he depicted life on the frontier of civilization as it advanced towards the setting sun. He studied to some purpose the character of the aboriginal inhabitants, and also of those who replaced them as they were exterminated or driven westward, and his pages abound in admirable delineations of character as well as in descriptions of customs and in stirring incidents. The tales by which he is best known are those of the "Leather-Stocking" series, namely: "The Deerslayer," "The Pathfinder," "The Last of the Mohicans," "The Pioneers,"¹ and "The Prairie," which are connected together by the biographical sketch of the hunter whose *sobriquet* gives the title to the collection.

By this time they² had gained the summit of the mountain, where they left the highway, and pursued their course under the shade of the stately trees that crowned the eminence. The day was becoming warm, and the girls plunged more deeply into the forest, as they found its invigorating coolness agreeably contrasted to the excessive heat they had experienced in their ascent. The conversation, as if by mutual consent, was entirely changed to the little incidents and scenes of their walk, and

¹ The scene of "The Pioneers," from which the above sketch is taken, is laid in the interior of New York State, amongst the hills and lakes where the Susquehanna River has its source. The date of the events which form the opening incidents of the romance is 1793, a decade after the recognition of the independence of the United States. This intervening period had been characterized by the first stirrings of the pulse of national life amongst the emancipated colonists, and their enterprise, as Mr. Cooper puts it, "was directed to the development of the natural advantages of their widely extended dominions." Before the war the inhabited parts of New York amounted to less than one-tenth of the area of the State; within the ten years referred to "the population had spread itself over five degrees of latitude and seven of longitude, and swelled to the number of nearly a million and a half" from less than two hundred thousand.

² The persons spoken of are two young girls belonging to the village of "Templeton," one of whom is *Elizabeth Temple*, the daughter of the founder and chief proprietor of

every tall pine, and every shrub or flower, called forth some simple expression of admiration.

In this manner they proceeded along the margin of the precipice, catching occasional glimpses at the placid Otsego,² or pausing to listen to the rattling of wheels, and the sounds of hammers, that rose from the valley, to mingle the signs of men with the scenes of nature, when Elizabeth suddenly started, and exclaimed :

"Listen ! there are the cries of a child³ on this mountain ; is there a clearing near us ? or can some little one have strayed from its parents ?"

"Such things frequently happen," returned Louisa. "Let us follow the sounds ; it may be a wanderer starving on the hill."

Urged by this consideration, the females pursued the low, mournful sounds that proceeded from the forest, with quick and impatient steps. More than once the ardent Elizabeth was on the point of announcing that she saw the sufferer, when Louisa caught her by the arm, and, pointing behind them, cried :

"Look at the dog !"

Brave had been their companion from the time the voice of his young mistress lured him from his kennel, to the present moment. His advanced age had long before deprived him of his activity ; and when his companions stopped to view the scenery, or to add to their bouquets, the mastiff would lay his huge frame on the ground, and await their movements. with his

the settlement, over which he is also the "Judge," the other being *Louisa Grant*, the daughter of the "Rector" of the parish. It is probable that *Judge Temple* may have had his prototype in the father of the novelist, and there is more than a similarity of name between "Templeton" and "Cooperstown." At all events the imaginary scenery around the former is undoubtedly intended to correspond to the actual scenery round the latter, for both are located on the banks of the Otsego Lake.

³ Various animals of the cat kind, which were once common in the forests of Canada or the northern States, amongst them the panther, the catamount, and the wolverine, are popularly credited with the habit of imitating human cries for the very purpose of alluring victims. There can be no doubt of the fact that in the days of early settlement people were frequently misled by these cries, with occasionally fatal results. The imitation of the human voice by the domestic cat is close enough to render such alleged cases of deception credible even with those who have never heard the sounds uttered by its more savage relatives in their native haunts.

eyes closed, and a listlessness in his air that ill accorded with the character of a protector. But when, aroused by this cry from Louisa, Miss Temple turned, she saw the dog with his eyes keenly set on some distant object, his head bent near the ground, and his hair actually rising on his body, either through fright or anger. It was most probably the latter, for he was growling in a low key, and occasionally showing his teeth, in a manner that would have terrified his mistress, had she not so well known his good qualities.

"Brave!" she said, "be quiet, Brave! what do you see, fellow?"

At the sound of her voice, the rage of the mastiff, instead of being at all diminished, was very sensibly increased. He stalked in front of the ladies, and seated himself at the feet of his mistress, growling louder than before, and occasionally giving vent to his ire by a short, surly barking.

"What does he see?" said Elizabeth; "there must be some animal in sight."

Hearing no answer from her companion, Miss Temple turned her head, and beheld Louisa, standing with her face whitened to the colour of death, and her finger pointing upward, with a sort of flickering, convulsed motion. The quick eye of Elizabeth glanced in the direction indicated by her friend, when she saw the fierce front and glaring eyes of a female panther, fixed on them in horrid malignity, and threatening instant destruction.

"Let us fly!" exclaimed Elizabeth, grasping the arm of Louisa, whose form yielded like melting snow, and sunk lifeless to the earth.

There was not a single feeling in the temperament of Elizabeth Temple that could prompt her to desert a companion in such an extremity; and she fell on her knees, by the side of the inanimate Louisa, tearing from the person of her friend, with an instinctive readiness, such parts of her dress as might obstruct her respiration, and encouraging their only safeguard, the dog, at the same time, by the sounds of her voice.

"Courage, Brave!" she cried, her own tones beginning to tremble; "courage, courage, good Brave!"

A quarter-grown cub, that had hitherto been unseen, now appeared, dropping from the branches of a sapling that grew under the shade of the beech⁴ which held its dam. This ignorant but vicious creature approached the dog, imitating the actions and sounds of its parent, but exhibiting a strange mixture of the playfulness of a kitten with the ferocity of its race. Standing on its hind legs, it would rend the bark of a tree with its fore-paws; and play all the antics of a cat, for a moment, and then, by lashing itself with its tail, growling, and scratching the earth, it would attempt the manifestations of anger that rendered its parent so terrific.

All this time Brave stood firm and undaunted, his short tail erect, his body drawn backward on its haunches, and his eyes following the movements of both dam and cub. At every gambol played by the latter, it approached nigher to the dog, the growling of the three becoming more horrid at each moment, until the younger beast, overleaping its intended bound, fell directly before the mastiff. There was a moment of fearful cries and struggles, but they ended almost as soon as commenced, by the cub appearing in the air, hurled from the jaws of Brave, with a violence that sent it against a tree so forcibly as to render it completely senseless.

Elizabeth witnessed the short struggle, and her blood was warming with the triumph of the dog, when she saw the form of the old panther in the air, springing twenty-feet from the branch of the beech to the back of the mastiff. No words of ours can describe the fury of the conflict that followed. It was a confused struggle on the dried leaves, accompanied by loud and terrific cries. Miss Temple continued on her knees, bending over the form of Louisa, her eyes fixed on the animals, with an interest so horrid, and yet so intense, that she almost forgot her own

⁴ The panther, like some other animals of the cat family, is arboreal in its habits, preferring a tree to the ground as a lurking place when waiting for its prey.

stake in the result. So rapid and vigorous were the bounds of the inhabitant of the forest, that its active frame seemed constantly in the air, while the dog nobly faced his foe at each successive leap. When the panther lighted on the shoulders of the mastiff, which was its constant aim, old Brave, though torn with her talons, and stained with his own blood, that already flowed from a dozen wounds, would shake off his furious foe, like a feather, and, rearing on his hind legs, rush to the fray again, with his jaws distended, and a dauntless eye. But age, and his pampered life, greatly disqualified the noble mastiff for such a struggle. In everything but courage, he was only the vestige of what he had once been. A higher bound than ever raised the wary and furious beast far beyond the reach of the dog, who was making a desperate but fruitless dash at her, from which she alighted in a favourable position, on the back of her aged foe. For a single moment only could the panther remain there, the great strength of the dog returning with a convulsive effort. But Elizabeth saw, as Brave fastened his teeth in the side of his enemy, that the collar of brass around his neck, which had been glittering throughout the fray, was of the colour of blood, and, directly, that his frame was sinking to the earth, where it soon lay prostrate and helpless. Several mighty efforts of the wild cat to extricate herself from the jaws of the dog followed, but they were fruitless, until the mastiff turned on his back, his lips collapsed, and his teeth loosened, when the short convulsions and stillness that succeeded announced the death of poor Brave.

Elizabeth now lay wholly at the mercy of the beast. There is said to be something in the front of the image of the Maker that daunts the hearts of the inferior beings of his creation ; and it would seem that some such power, in the present instance, suspended the threatened blow. The eyes of the monster and the kneeling maiden met, for an instant, when the former stooped to examine her fallen foe ; next to scent her luckless cub. From the latter examination, it turned, however, with its eyes apparently

emitting flashes of fire, its tail lashing its sides furiously, and its claws projecting for inches from its broad feet.

Miss Temple did not, or could not, move. Her hands were clasped in the attitude of prayer, but her eyes were still drawn to her terrible enemy—her cheeks were blanched to the whiteness of marble, and her lips were slightly separated with horror. The moment seemed now to have arrived for the fatal termination, and the beautiful figure of Elizabeth was bowing meekly to the stroke, when a rustling of leaves from behind seemed rather to mock the organs, than to meet her ears.

"Hist! hist!" said a low voice—"steep⁵ lower, gal⁵; your bonnet hides the creater's⁵ head."

It was rather the yielding of nature than a compliance with this unexpected order, that caused the head of our heroine to sink on her bosom; when she heard the report of the rifle, the whizzing of the bullet, and the enraged cries of the beast, who was rolling over on the earth, biting his own flesh, and tearing the twigs and branches within its reach.⁶ At the next instant the form of the Leather-stocking⁷ rushed by her, and he called aloud:

"Come in, Hector,⁸ come in, you old fool; 'tis a hard-lived animal and may jump ag'in."⁹

Natty maintained his position in front of the maidens, most fearlessly, notwithstanding the violent bounds and threatening aspect of the wounded panther, which gave several indications of returning strength and ferocity, until his rifle was again loaded, when he stepped up to the enraged animal, and, placing the muzzle close to its head, every spark of life was extinguished by the discharge.

James Fenimore Cooper.

⁵ Western frontier provincialisms for "stoop," "girl," and "creature."

⁶ For examples of the careless use of words see in this sentence "who," "his," and "its."

⁷ The name of the hunter whose adventures form the thread of connection between the novels of this series is *Nathaniel Bumppo*, usually contracted into *Natty*; but he is also known by certain descriptive designations resembling those so common amongst the American Indians, such as "Deerslayer" and "Leather-stocking."

⁸ The name of the hunter's dog.

⁹ The tenacity of life amongst animals of the cat kind is well known and has become proverbial.

THE BATTLE OF NASEBY.¹

Thomas Babington Macaulay was born at Rothley Temple, Leicestershire, England, in 1800. He was the son of Zachary Macaulay, a stern Scottish Presbyterian merchant who took an active part in the anti-slavery agitation. From his birth he showed signs of genius, especially by his memory, which startled everybody by its quickness, flexibility, and range. After graduating in Cambridge University, he entered himself at Lincoln's Inn, and was called to the bar; but literature was destined to be his calling. His first important production was the essay on Milton published in the *Edinburgh Review*. From this time forward his brilliant pen was never idle. In 1830 he entered public life and sat in the House of Commons successively for Calne and Leeds. He held important offices under the Government, one of his preferments being an appointment to the Supreme Council of Calcutta. For many years he occupied himself with politics and letters, but for twelve years before his death he gave himself up almost entirely to the latter. Within that interval he wrote his "History of England" which is his greatest work; but in addition to it he wrote a number of essays, unrivalled in the language for their brilliancy and wealth of illustration. He wrote also the "Lays of Ancient Rome," several lesser ballads, biographical sketches, etc. In 1849 he was elected Lord Rector of the University of Glasgow, and in 1857 was created "Lord Macaulay." He died at Kensington in 1859.

1. Oh! wherefore come ye forth in triumph from the North,
 With your hands and your feet and your raiment all red?
 And wherefore doth your rout² send forth a joyous shout?
 And whence be the grapes of the wine-press which ye
 tread?
2. Oh, evil was the root, and bitter was the fruit,
 And crimson was the juice of the vintage that we trod;

¹ Macaulay puts this spirited ballad in the mouth of a sergeant in Ireton's regiment, whom he names *Obadiah Bind-their-kings-in-chains-and-their-nobles-with-links-of-iron*, in humorous allusion to the well-known system of family nomenclature so much in vogue amongst the Puritans.

"Naseby" was a hamlet on a hill-top on the north-western border of Northamptonshire, nearly midway between Daventry and Market-Harborough in Leicestershire.

The battle of Naseby, fought on the 14th of June, 1645, was the first encounter between the Cavaliers and the Roundheads after the reorganization of the Parliamentary army under Fairfax and Cromwell. Prince Rupert and Charles himself commanded the Royalist forces. Henry Ireton, son-in-law of Cromwell, commanded the cavalry on Fairfax' left, as Cromwell himself did on the right. Ireton was afterwards one of the judges of Charles I.

² The word "rout" means a crowd of people. "Rout" to put to confusion and flight is etymologically the same word, and so is "route," a way. In the same sense in which it is used here "rout" is repeatedly used by Chaucer, Spenser, and Shakespeare.

For we trampled on the throng of the haughty and the strong,
Who sate in the high places and slew the saints of God.³

3. It was about the noon of a glorious day in June,
That we saw their banners dance and their cuirasses⁴ shine ;
And the man of Blood was there, with his long essenced hair,⁵
And Astley and Sir Marmaduke and Rupert of the Rhine !⁶
4. Like a servant of the Lord, with his Bible and his sword,
The General⁷ rode along us to form us for the fight,
When a murmuring sound broke out, and swelled into a
shout,
Among the godless horsemen upon the tyrant's right.⁸
5. And hark ! like the roar of the billows on the shore,
The cry of battle rises along their charging line !—
For God ! for the Cause ! for the Church ! for the Laws !
For Charles King of England, and Rupert of the Rhine !
6. The furious German comes, with his clarions and his drums,
His bravoës of Alsatia⁹ and pages of Whitehall ;¹⁰
They are bursting on our flanks ;—grasp your pikes ;—close
your ranks ;—
For Rupert never comes but to conquer or to fall.
7. They are here ;—they rush on ! We are broken—we are
gone ;—
Our left is borne before them like stubble on the blast.

³ Cf. the language of Isaiah (chap. LXIII., verses 1-6), which is here paraphrased.

⁴ The term "cuirass" comes through the Italian and French from the Latin *corium*, leather. It is a kind of breastplate, and was originally, as the etymology of the name implies, made of leather.

⁵ An ironical reference to fondness of the Cavaliers for personal adornment.

⁶ Prince Rupert. See Note 4, p. 115.

⁷ Fairfax. See Note 9, p. 116.

⁸ Where Prince Rupert was in command. The supposed speaker, being in Ireton's corps on the left of the Parliamentary army, was directly opposite. The tyrant is Charles I., who in person commanded the centre of his own army.

⁹ Since 1870 a district of Germany, as it was in the days of Prince Rupert. In that year it was retaken from France.

¹⁰ Sarcasm. Whitehall was the palace of the Stuart kings ; in front of it Charles was beheaded on the 30th of January, 1649.

O Lord, put forth thy might ! O Lord, defend the right ;
Stand back to back, in God's name, and fight it to the last.

8. Stout Skippon¹¹ hath a wound ; the centre hath given ground ;
Hark ! hark ! What means the trampling of horsemen on
our rear ?

Whose banner do I see, boys ?—'Tis he, thank God, 'tis he,
boys !

Bear up another minute. Brave Oliver is here !¹²

9. Their heads all stooping low, their points all in a row,
Like a whirlwind on the trees, like a deluge on the dykes,
Our cuirassiers have burst on the ranks of the Accurst,
And at a shock have scattered the forest of his pikes.

10. Fast, fast, the gallants ride, in some nook to hide
Their coward heads, predestined to rot on Temple Bar.¹³
And he—he turns, he flies !—shame to those cruel eyes
That bore to look on torture, and dare not look on war.¹⁴

11. Ho ! comrades, scour the plain ; and ere ye strip the slain,
First give another stab to make your guest secure ;
Then shake from sleeves and pockets their broad-pieces and
lockets,
The tokens of the wanton, the plunder of the poor.¹⁵

12 Fools ! your doublets shone with gold, and your hearts were
gay and bold,
When you kissed your lily hands to your lemans¹⁶ to-day ;

¹¹ See Note 7, p. 116.

¹² After breaking through Ireton's force Prince Rupert failed to follow up his advantage, and he was in turn defeated by Cromwell, who had meantime dispersed the left wing of the Cavaliers.

¹³ The barbarous practice was then still in vogue of setting up in public places the heads of those who fell by the hand of the executioner.

¹⁴ The reference is to Charles I., and is in keeping with the testimony of history as to his real character.

¹⁵ The sentiment of this stanza is not just to the Roundheads as a class. According to Macaulay himself many unworthy persons joined the ranks of the Puritans at the time when they seemed to be in the ascendant. See his "History of England," Chapter II.

¹⁶ Lovers. The form of the word in Middle English was "lemman," and an older form still was "leofman," from Anglo Saxon *leof*, dear, and *mann*, a man or woman.

And to-morrow shall the fox, from her chambers in the rocks,
Lead forth her tawny cubs to howl above the prey.

13. Where be your tongues that late mocked at heaven and
hell and fate,

And the fingers that once were so busy with your blades ;
Your perfumed satin clothes, your catches and your oaths,
Your stage plays¹⁷ and your sonnets, your diamonds and
your spades ?¹⁸

14. Down, down, for ever down, with the mitre and the crown,¹⁹
With the Belial of the Court, and the Mammon of the
Pope :²⁰

There is woe in Oxford Halls ; there is wail in Durham's²¹
Stalls ;

The Jesuit smites his bosom ; the Bishop rends his cope.²²

15. And She²³ of the seven hills shall mourn her children's ills,
And tremble when she thinks on the edge of England's
sword ;

And the kings of earth in fear, shall shudder when they hear
What the hand of God hath wrought for the Houses²⁴ and
the Word.

Macaulay.

HINTS FOR READING.

In the 5th, 6th, 7th, and 8th stanzas, the battle cries, the words of command, the invocations, and especially the shouts of triumph in the 8th stanza, must be rendered with full force, rapid, abrupt, and loud, and distinguished by high excitement. The expression of the succeeding stanzas is that of animated, triumphant scorn and bitterness. A tone of religious fervor must pervade the entire reading.

17 Cf. ' Marston Moor,' stanza 5, p. 117.

18 The " diamonds " and " spades " are the marks on playing cards.

19 By synecdoche for the episcopacy and the king. The majority of the troops in the reorganized army were independents and republicans.

20 " Mammon " is a Syriac word meaning riches. On " Belial " see Note 18, p. 117.

21 Durham is the see of a Bishop.

22 Formerly a cap or hood ; here a cape or cloak worn by a priest. Cope, cape, and cap were, according to Skeat, originally one and the same word.

23 Rome. The reference here is to the abortive efforts of Henrietta Maria, the wife of Charles I., to make England a Roman Catholic country.

24 The two Houses of Parliament.

THE SCHOOLMASTER FLOGGED.¹

Charles Dickens stands, and always will stand, high in the list of great English novelists. He was the son of a clerk in the naval service, and was born in Landport, Hampshire, in 1815. At a very early age he was sent to earn his living in a London warehouse; he afterwards became a clerk in an attorney's office, and at a still later period took up the role of a newspaper reporter. While he was a member of the staff of the *Morning Chronicle* his "Sketches of Life and Character"—subsequently republished under the title of "Sketches by Boz"—appeared in the evening edition of that journal. Their success led to an engagement which resulted in the appearance of the "Pickwick Papers," and these were speedily followed by "Nicholas Nickleby," "Oliver Twist," "Old Curiosity Shop," and others equally popular. A visit which he paid to the United States in 1841 provided him with the materials for a descriptive account of his tour, which, together with some of the sketches in his "Martin Chuzzlewit," made him for a time very unpopular in that country. In 1845 he became chief editor of the London *Daily News*, but the post was not sufficiently congenial and he soon resumed the work of novel writing. "Dombey and Son," "David Copperfield," "Bleak House," "Little Dorrit," and "Great Expectations" followed each other with great rapidity, each member of the series bearing the strong family likeness stamped upon it by the author's genial humor and moving pathos. Amongst his later writings were his ever popular "Christmas Tales" and the two novels, "Our Mutual Friend" and "The Mystery of Edwin Drood." The last mentioned work was still unfinished when its great author died suddenly at Gadshill near Rochester, in 1870. From 1850 to 1859 he conducted the well known weekly journal, *Household Words*, and in 1867 he revisited the United States, where, in spite of his former unpopularity, he met with a general and enthusiastic welcome. Unlike the great majority of humorists Dickens was a good public reader, and not a little of his popularity was due to his admirable renderings of his own inimitable productions.

The news that Smike² had been caught and brought back in triumph ran like wildfire through the hungry community, and expectation was on tiptoe all the morning. On tiptoe it was destined to remain, however, until afternoon; when Squeers,

¹ Dickens has given in his own preface to "Nicholas Nickleby" some account of the "cheap Yorkshire schools," to which class the imaginary one he calls *Dotheboys Hall* belonged. It is hard to believe that the pictures of *Squeers*, his family, and his school, are not overdrawn, especially as Dickens was somewhat given to exaggeration; but the best evidence of the correctness of the portraiture is the fact that while the novel was in course of publication more than one "Yorkshire school-master" laid claim to being the original of *Squeers*, one of them having actually contemplated, if not threatened, legal proceedings.

² *Nicholas Nickleby* holds the position of assistant in *Squeer's* school, while *Smike*—the unknown son of *Nickleby's* uncle—is the drudge of the family. The cousins are

having refreshed himself with his dinner, and further strengthened himself by an extra libation or so, made his appearance (accompanied by his amiable partner) with a countenance of portentous import, and a fearful instrument of flagellation, strong, supple, wax-ended, and new—in short, purchased that morning expressly for the occasion.

“Is every boy here?” asked Squeers, in a tremendous voice.

Every boy was there, but every boy was afraid to speak; so Squeers glared along the lines to assure himself; and every eye drooped, and every head cowered down, as he did so.

“Each boy keep his place,” said Squeers, administering his favourite blow to the desk, and regarding with gloomy satisfaction the universal start it never failed to occasion. “Nickleby! to your desk, sir.”

It was remarked by more than one small observer that there was a very curious and unusual expression in the usher’s face; but he took his seat without opening his lips in reply. Squeers, casting a triumphant glance at his assistant and a look of comprehensive despotism on the boys, left the room, and shortly afterwards returned, dragging Smike by the collar—or rather by that fragment of his jacket which was nearest the place where his collar would have been, had he boasted such a decoration.

In any other place, the appearance of the wretched, jaded, spiritless object would have occasioned a murmur of compassion and remonstrance. It had some effect, even here; for the lookers-on moved uneasily in their seats; and a few of the boldest ventured to steal looks at each other, expressive of indignation and pity.

They were lost on Squeers, however, whose gaze was fastened on the luckless Smike; as he inquired, according to custom in such cases, whether he had anything to say for himself.

of nearly the same age, but they are the antipodes of each other in physical appearance and mental condition, while neither of them is aware of their mutual relationship. Bored by cruel treatment inflicted on account of *Nickleby’s* kindness to him *Smike* has run away, only to be captured by *Mrs. Squeers*, and locked up to wait the inevitable punishment.

"Nothing, I suppose?" said Squeers, with a diabolical grin.

Smikey glanced round, and his eye rested, for an instant, on Nicholas, as if he had expected him to intercede; but his look was riveted on his desk.

"Have you anything to say?" demanded Squeers again, giving his right arm two or three flourishes to try its power and suppleness. "Stand a little out of the way, Mrs. Squeers, my dear; I have hardly got room enough."

"Spare me, sir!" cried Smikey.

"Oh! that's all, is it?" said Squeers. "Yes I'll flog you within an inch of your life, and spare you that."

"Ha, ha, ha," laughed Mrs. Squeers, "that's a good 'un!"

"I was driven to do it," said Smikey, faintly; and casting another imploring look about him.

"Driven to do it, were you?" said Squeers. "Oh! it wasn't your fault; it was mine, I suppose—eh?"

"A nasty, ungrateful, pig-headed, brutish, obstinate, sneaking dog," exclaimed Mrs. Squeers, taking Smikey's head under her arm, and administering a cuff at every epithet; "what does he mean by that?"

"Stand aside, my dear," replied Squeers. "We'll try and find out."

Mrs. Squeers, being out of breath with her exertions, complied. Squeers caught the boy firmly in his grip; one desperate cut had fallen on his body—he was wincing from the lash and uttering a scream of pain—it was raised again, and again about to fall—when Nicholas Nickleby, suddenly starting up, cried "Stop!" in a voice that made the rafters ring.

"Who cried 'stop'?" said Squeers, turning savagely round.

"I," said Nicholas, stepping forward. "This must not go on."

"Must not go on?" cried Squeers, almost in a shriek.

"No!" thundered Nicholas.

Aghast and stupefied by the boldness of the interference, Squeers released his hold of Smikey, and falling back a pace or

two, gazed upon Nicholas with looks that were positively frightful.

"I say must not," repeated Nicholas, nothing daunted ; "shall not. I will prevent it."

Squeers continued to gaze upon him, with his eyes starting out of his head ; but astonishment had actually, for the moment, bereft him of speech.

"You have disregarded all my quiet interference in the miserable lad's behalf," said Nicholas ; "you have returned no answer to the letter in which I begged forgiveness for him, and offered to be responsible that he would remain quietly here. Don't blame me for this public interference. You have brought it upon yourself ; not I."

"Sit down, beggar !" screamed Squeers, almost beside himself with rage, seizing Smike as he spoke.

"Wretch," rejoined Nicholas, fiercely, "touch him at your peril ! I will not stand by and see it done. My blood is up, and I have the strength of ten such men as you. Look to yourself, for by Heaven I will not spare you, if you drive me on !"

"Stand back," cried Squeers, brandishing his weapon

"I have a long series of insults to avenge," said Nicholas, flushed with passion ; "and my indignation is aggravated by the dastardly cruelties practised on helpless infancy in this foul den. Have a care ; for if you do raise the devil within me, the consequences shall fall heavily upon your own head !"

He had scarcely spoken, when Squeers, in a violent outbreak of wrath, and with a cry like the howl of a wild beast, spat upon him, and struck him a blow across the face with his instrument of torture, which raised up a bar of livid flesh as it was inflicted. Smarting with the agony of the blow, and concentrating into that one moment all his feelings of rage, scorn, and indignation, Nicholas sprang upon him, wrested the weapon from his hand, and pinning him by the throat, beat the ruffian till he roared for mercy.

The boys—with the exception of Master Squeers, who, coming to his father's assistance, harassed the enemy in the rear—moved not, hand or foot; but Mrs Squeers, with many shrieks for aid, hung on to the tail of her partner's coat, and endeavoured to drag him from his infuriated adversary; while Miss Squeers, who had been peeping through the key-hole in expectation of a very different scene, darted in at the beginning of the attack, and after launching a shower of inkstands at the usher's head, beat Nicholas to her heart's content: animating herself, at every blow, with the recollection of his having refused her proffered love, and thus imparting additional strength to an arm which (as she took after her mother in this respect) was at no time one of the weakest.

Nicholas, in the full torrent of his violence, felt the blows no more than if they had been dealt with feathers; but becoming tired of the noise and uproar, and feeling that his arm grew weak besides, he threw all his remaining strength into half a dozen finishing cuts, and flung Squeers from him with all the force he could muster. The violence of his fall precipitated Mrs. Squeers completely over an adjacent form; and Squeers, striking his head against it in his descent, lay at full length on the ground, stunned and motionless.

Having brought affairs to this happy termination, and ascertained, to his thorough satisfaction, that Squeers was only stunned, and not dead (upon which point he had had some unpleasant doubts at first), Nicholas left his family to restore him, and retired to consider which course he had better adopt. He looked anxiously round for Smike, as he left the room, but he was nowhere to be seen.

After a brief consideration, he packed up a few clothes in a small leathern valise, and finding that nobody offered to oppose his progress marched boldly out by the front-door, and shortly afterwards struck into the road which led to Greta Bridge.

Charles Dickens.

THE CHANGED CROSS.¹

1. It was a time of sadness, and my heart,
Although it knew and loved the better part,²
Felt wearied with the conflict and the strife,
And all the needful discipline of life.
2. And while I thought on these, as given to me—
My trial test of faith and love to be—
It seemed as if I never could be sure
That faithful to the end I should endure.³
3. And thus, no longer trusting to His might
Who says, "We walk by faith, and not by sight,"⁴
Doubting, and almost yielding to despair,
The thought arose—My cross⁵ I cannot bear:
4. Far heavier its weight must surely be
Than those of others which I daily see.
Oh! if I might another burden choose,
Methinks I should not fear my crown⁶ to lose.
5. A solemn silence reigned on all around—
E'en Nature's voices uttered not a sound;
The evening shadows seemed of peace to tell,
And sleep upon my weary spirit fell.

¹ The above is one of a number of fugitive poems, collected chiefly from periodicals, and republished in book form, first in the United States and subsequently in England and Canada. Many of the pieces in the collection are of rare merit and none more so than the one which has the honour of giving its name to the volume—"The Changed Cross."

² Cf. Luke x., 42.

³ Matthew xxiv., 13, and Mark xiii., 13.

⁴ II Corinthians v., 7.

⁵ Cf. Mark x., 21 and 22: "Then Jesus, beholding him, loved him, and said unto him, 'one thing thou lackest: go thy way, sell whatever thou hast, and give to the poor, and thou shalt have treasure in heaven: and come, take up thy cross, and follow me.' And he was sad at that saying and went away grieved; for he had great possessions."

Cf. also Matthew x., 38 and parallel passages in other Gospels.

⁶ II. Timothy iv., 8; James i., 12; I Peter v., 4; Rev. ii., 10.

6. A moment's pause—and then a heavenly light
Beamed full upon my wondering, raptured sight;
Angels on silvery wings seemed everywhere,
And angels' music thrilled the balmy air.
7. Then One, more fair than all the rest to see⁷—
One to whom all the others bowed the knee—
Came gently to me as I trembling lay,
And, "Follow me!" He said; "I am the Way."⁸
8. Then, speaking thus, He led me far above,
And there, beneath a canopy of love,
Crosses of divers shape and size were seen,
Larger and smaller than my own had been.
9. And one there was, most beauteous to behold,
A little one, with jewels set in gold.
Ah! this, methought,⁹ I can with comfort wear,
For it will be an easy one to bear:
10. And so the little cross I quickly took;
But, all at once, my frame beneath it shook.
The sparkling jewels,¹⁰ fair were they to see,
But far too heavy was their weight for me.
11. "This may not be," I cried, and looked again,
To see if there was any here could ease my pain;
But, one by one, I passed them slowly by,
Till on a lovely one I cast my eye.
12. Fair flowers around its sculptured form entwined,
And grace and beauty seemed in it combined.

⁷ Cf. "Song of Solomon" v., 10-16; Rev. i., 12-18.

⁸ John xiv., 6.

⁹ See Mason's Grammar, 247 and notes. Cf. also Rushton's "Rules and Cautions," 166 and 391, and Dr. Adams' "English Language," 276, for conflicting views of this form of expression.

¹⁰ Mason's Grammar, 383.

Wondering, I gazed ; and still I wondered more
To think so many should have passed it o'er.

13. But oh ! that form so beautiful to see ;
Soon made its hidden sorrows known to me ;
Thorns lay beneath those flowers and colours fair !
Sorrowing, I said : " This cross I may not bear."¹¹
14. And so it was with each and all around—
Not one to suit my need could there be found ;
Weeping, I laid each heavy burden down,
As my Guide gently said : " No cross, no crown."¹¹
15. At length, to Him I raised my saddened heart :
He knew its sorrows, bid its doubts depart.
" Be not afraid," He said, " but trust in me—
My perfect love shall now be shown to thee."¹²
16. And then, with lightened eyes and willing feet,
Again I turned, my earthly cross to meet,
With forward footsteps, turning not aside,
For fear some hidden evil might betide ;¹³
17. And there—in the prepared, appointed way,
Listening to hear, and ready to obey—
A cross I quickly found of plainest form,
With only words of love inscribed thereon.
18. With thankfulness I raised it from the rest,
And joyfully acknowledged it the best—

¹¹ Cf. II. Corinthians iv., 17 ; and II. Timothy ii., 11-13, and iii., 12.

¹² Isaiah i. 8 ; Jeremiah xxix., 11

¹³ Cf. Madame Guyon, as translated by Cowper :

" Thy choice and mine shall be the same,
Inspirer of that holy flame
Which must forever blaze !
To take the Cross and follow Thee,
Where Love and Duty lead, shall be
My portion and my praise "

The only one of all the many there
That I could feel was good for me to bear.

19. And, while I thus my chosen one confessed,
I saw a heavenly brightness on it rest ;
And, as I bent, my burden to sustain,
I recognized my own old cross again.
20. But oh ! how different did it seem to be
Now I had learned its preciousness to see !
No longer could I unbelieving say,
Perhaps another is a better way.
21. Ah no ! henceforth my own desire shall be,
That He who knows me best should choose for me ;
And so, whate'er His love sees good to send,
I'll trust it's best, because He knows the end.¹⁴

HINTS FOR READING.

The qualities of voice (Section 7) appropriate to this selection are the soft, effusive, and tremulous. The spirit is at first mournful and complaining, but the seventh verse rises into pure orotund, and the 4th line of the eighth verse is rendered slowly, with emphasis on "I" and "way."

Verse 14, line 4, and verse 15 are to be read in purest quality of voice, with great feeling, and the last stanza must be rendered in the same way but with increased firmness and force.

14 "And when that happy time shall come of endless peace and rest,
We shall look back upon our path, and say : 'It was the best.'"

Cf. Dr. Newman's hymn, "Lead, Kindly Light" :

I was not ever thus, nor prayed that Thou
Shouldst lead me on ;
I loved to choose and see my path ; but now
Lead Thou me on :
I loved the garish day, and, spite of fears,
Pride ruled my will : remember not past years.

So long Thy power hath blest me, sure it still
Will lead me on,
O'er moor and fen, o'er crag and torrent, till
The night is gone,
And with the morn those angel faces smile,
Which I have loved long since, and lost awhile.

THE DEFENCE OF PLEVNA.¹

Archibald Forbes, the most successful of war correspondents, is a soldier by profession. He is the son of Dr. Forbes, a Presbyterian minister of Morayshire, and was born in the manse of Boharm in 1838. He was educated at first in Elgin and afterwards at King's College, Aberdeen, where he took a degree. He went to Edinburgh to study law with a view to become a "writer to the signet," but he abandoned this intention and emigrated to Canada. Not finding any employment there to suit his disposition he recrossed the Atlantic and enlisted in a cavalry regiment, in which he spent five years and rose to the rank of sergeant. With the intention of making his living by his pen he applied for, and obtained, journalistic work in connection with the *London Star*. In partnership with another young man from Scotland he started a newspaper called the *London Scotsman*, and it was while editing it that, on the outbreak of the Franco-Prussian war, he accepted a commission from the *Daily News* as a war correspondent. He soon became noted for the cool daring, acute observation, and admirable style which are still more strongly displayed in his later correspondence. Nothing could better show the progress made in this branch of journalism than a comparison between his letters from Turkey in 1877-78 and those sent to the *Times* from the Crimea by Dr. Russell twenty-two years before. Forbes' descriptions of battle scenes, admirable literary efforts as they are, were all written on the spot, often under very difficult conditions, and not seldom after he had endured all the hardship which fell to the lot of the soldiers around him. The tract of country covered by the Russian plan of attack was very large, but the energy of the correspondent enabled him to be present at almost every important engagement. The postal facilities were so bad that he had frequently to ride many miles to send off his despatches, exercising his judgment as to the time when he could consider the fate of the day virtually decided. In this way he sometimes distanced the ordinary couriers, and as his descriptions of battles were sent by telegraph he had frequently to write them on the way as best he could. Mr. Forbes after the close of the Russo-Turkish war was sent in the same capacity to Zululand, and still more recently to Egypt.

¹ In the middle of 1875 an apparently insignificant insurrection broke out amongst the mountaineers of the Turkish province of Herzegovina and spread rapidly into the larger province of Bosnia. The insurgents were aided with guerrilla bands by the semi-independent principalities of Servia and Montenegro, and still more effectually by the sympathy of the Great Powers of Europe, which insisted on certain grievances being redressed by the Porte before the rebellious provinces should be compelled to return to their allegiance. Negotiations were protracted through 1876 without any result, and finally the Czar of Russia announced his intention to invade Turkey in the interest of the insurgents. War was declared in April, 1877, and active hostilities were closed by the treaty of San Stefano, in March, 1878. The *London Daily News* signalized itself by its war correspondence during the whole of the struggle, the most prominent member of its excellent staff of "specials" being Mr. Forbes, from one of whose vivid descriptions the above extract is taken.

Plevna² is in the hollow of a valley, lying north and south. The ground which intervened between us and this valley was singularly diversified. Imagine three great solid waves with their faces set edgeways to the valley of Plevna, and therefore end on to us also. The central wave is the widest of the three, and *a cheval*³ of it are the main Turkish positions, of which there seem three, one behind the other. Although the broadest wave it is not the highest. The right and left waves are both so high that one on the crest of either can look down across the intervening valleys into the positions of the central wave. But then the Turks are astride⁴ of all three waves. The crest of our wave, the ridge above Radisovo, they do not hold in force. Thus far we are fortunate; but on the most northerly wave of the three, that against which Baron Krüdener is operating, and which is broader and flatter than ours—more like a sloping plateau,⁵ if the expression is not a bull—the Turks have intrenched position behind intrenched position. Both on top of this ridge and of the central swell we can discern camps of Turks with tents all standing behind the earthworks. It is clear they don't intend to move if they can help it.

* * * * *

² Plevna is the most famous of the battle grounds of the war, and one of the most interesting of all history. It is a little village lying a few miles south of the Danube, on the banks of the Vid, one of its tributaries. The policy of the Turkish commanders was to place their armies in a series of intrenched positions to prevent or delay a general movement of the Russian forces from the Danube to the Balkans. Plevna was occupied first by a small Russian force, but its strategic importance was not appreciated, and it fell into the hands of Osman Pacha, whose defence of it will always stand out prominently in the history of modern warfare. He commenced throwing up earthworks and when he was assailed by a Russian force on the 18th of July, 1877, he easily repulsed it. A second attack was made on the 30th of August by a much larger Russian force under General Krüdener and Prince Schahofskoy. This ended still more disastrously for the assailants, the Turkish force having been greatly increased and the fortifications greatly strengthened. It is an episode of this assault that is above described. It may be added here that a third assault was made, under the eye of the Czar, on a still more extensive scale but with no better success, on the 11th of September, and that on the 11th of December Plevna finally succumbed to famine after Osman Pacha had failed in an attempt to escape by a spirited sortie.

³ Literally "on horseback." The main Turkish positions were perched on this hill like a man on a horse.

⁴ A continuation of the figure referred to in Note 3.

⁵ Oxymoron. See Appendix B.

⁶ An excessively absurd contradiction or blunder. In "Notes and Queries" it is derived from the fact that a lawyer named Bull, who practised his profession in the time of Henry VIII., was addicted to such blunders. Skeat says that the use of "bull" in the

Two brigades of infantry were lying down in the Radisovo valley behind the guns; the 32nd Division—General Tohekoff's brigade—on the right, the 1st brigade of the 30th Division on the left. The leading battalions were ordered to rise up and advance over the ridge to attack. The order was hailed with glad cheers, for the infantry-men had been chafing at their inaction, and the battalions, with a swift tramping step, streamed forward through the glen and up the steep slope beyond, marching in company columns, the rifle companies leading. The artillery had heralded this movement with increased rapidity of fire, which was maintained to cover and aid the infantry-men when the latter had crossed the crest and were descending the slope and crossing the intervening valley to the assault of the Turkish position. Just before reaching the crest the battalions deployed⁸ into line at the double,⁹ and crossed it in this formation, breaking to pass through the intervals between the guns. The Turkish shells whistled through them as they advanced in line, and men were already down in numbers, but the long undulating line tramped steadily over the stubble of the ridge, and crashes through the undergrowth on the descent beyond. No skirmishing line is thrown out in advance. The fighting line retains the formation for a time, till, what with impatience and what with men falling,¹⁰ it breaks into a ragged spray¹¹ of humanity, and surges on¹¹ swiftly, loosely, and with no cohesion. The supports are close up, and run up into the fighting line independently and eagerly. It is a veritable chase of fighting men impelled by a

sense of "blunder" is due to a contemptuous allusion to the papal edicts. If this is true it is derived from the Latin word *bulia*, which originally meant a knob, then a seal attached to an edict, then the edict itself to which it was attached.

7 After the morning had been spent in cannonading on both sides.

8 The verb used to describe the action of a number of troops in close masses spreading themselves out into a thin line. The word is now regarded as a doublet of "display" that is, as formed from precisely the same elements. The original root is the Latin verb *plicare*, to fold, with the prefix *dis*, apart. The word comes into English through the French *déployer*, to unroll.

9 At a smart run.

10 For an explanation of this use of "what" see Abbott's *Shakespearian Grammar*, 255.

11 Name the figure of speech.

burning desire to get forward and come to close quarters with the enemy firing at them there from behind the shelter of the *épaulement*.¹²

Presently all along the face of the advancing infantry-men burst forth flaring volleys of musketry fire. The jagged line springs onward through the maize-fields, gradually assuming a concave shape. The Turkish position is neared. The roll of rifle fire is incessant, yet dominated by the fiercer and louder turmoil of the artillery above. The ammunition waggons gallop up to the cannon with fresh fuel for the fire. The guns redouble the energy of their cannonades. The crackle of the musketry fire rises into a sharp, continuous peal. The clamour of the hurrahs of the fighting men comes back to us on the breeze, making the blood tingle with the excitement of the fray. The full fury of the battle has entered on its maddest paroxysm. The supports that had remained behind, lying just under the crest of the slope, are pushed forward over the front of the hill. The wounded begin to trickle¹¹ back over the ridge. We can see the dead and the more severely wounded lying where they fell on the stubbles and amid the maize. The living wave of fighting men is pouring over them ever on and on. The gallant gunners to the right and to the left of us stand to their work with a will on the shell-swept ridge. The Turkish cannon-fire begins to waver in that earthwork over against us. More supports stream down with a louder cheer into the Russian fighting line. Suddenly the disconnected men are drawing together. We can discern the officers signalling for the concentration by the waving of their swords. The distance is about a hundred yards. There is a wild rush, headed by the colonel of one of the regiments of the 32nd Division. The Turks in the shelter-trench hold their ground, and fire steadily, and with terrible effect, into the advancing forces. The colonel's horse goes down, but the colonel is on his feet in a second, and, waving his sword, leads his men forward on foot.

¹² A shoulder piece: in fortification a kind of bastion.

But only for a few paces. He staggers and falls. I heard afterwards he was killed.¹³

We can hear the tempest gust of wrath, half-howl, half-yell, with which his men, bayonets at the charge,¹⁴ rush on to avenge him. They are over the parapet and shelter-trench and in among the Turks like an avalanche.¹⁵ Not many Turks get a chance to run away from the gleaming bayonets swayed by muscular Russian arms. The outer edge of the first position is won. The Russians are bad skirmishers. They despise cover, and fire and take fire out in the open.¹⁶ They disdained to utilize against the main position the cover afforded by the parapet of this shelter-trench, but pushed on in broken order up the bare slope. In places they hung a little, for the infantry fire from the Turks was very deadly, and the slope was strewn with the fallen dead and wounded; but for the most part they advance¹³ nimbly enough. Yet it took them half an hour from the shelter-trench before they again converged and made their final rush at the main earthwork. This time the Turks did not wait for the bayonet points, but with one final volley abandoned the works. We watched their huddled mass in the gardens and vineyards behind the position, cramming the narrow track between the trees to gain the shelter of their batteries in the rear of the second position. So fell the first position of the Turks.¹⁷

Archibald Forbes.

¹³ Notice the changes of tense in different parts of the narrative.

¹⁴ Explain this construction.

¹⁵ Point out the figure.

¹⁶ It is no longer necessary to define "open" in such constructions as 'an adjective used as a noun'; it is really a noun when used in this way.

¹⁷ Mr. Forbes was with Prince Schahofskoy's wing of the Russian army, which did the most of the fighting during the attack, and was almost cut to pieces during the repulse and subsequent retreat. He actually gained the second position of the Turks, but the latter soon recovered both, and turned the attack into a complete rout of the assailants.

THE TWO ARMIES.¹

Oliver Wendell Holmes is one of the leading poets of America and one of the best writers in English of that peculiar class of compositions known as *vers de société*. He was born at Cambridge, Mass., in 1809, and received an excellent education at Harvard College, to the medical faculty of which he has long been attached as professor of physiology. For the purpose of completing his medical education he paid a lengthened visit to Europe, but has been almost a constant resident either in Boston or in Cambridge since 1836. Dr. Holmes is not a mere *litterateur*, for both his lectures and the medical treatises he has written show him in the light of an earnest student of science. His fame, however, will always rest most securely on his poetry, most of which was first published in periodicals of the day in the shape of fugitive pieces. The longest works of Dr. Holmes are "The Autocrat of the Breakfast Table" and "The Professor at the Breakfast Table," each of which is an indescribable *melange* of sparkling wit and genial humour not unmixed with genuine feeling of the deeper kind. No writer of "occasional" poems was ever more felicitous in the treatment of themes selected for him by chance or personal friendship than Dr. Holmes; in this respect he stands far above the great majority of the English poets Laureate.

1. As Life's unending column pours,
Two marshalled hosts are seen,—
Two armies on the trampled shores
That Death flows black between.
2. One marches to the drum-beat's roll,
The wide-mouthed clarion's bray,
And bears upon a crimson scroll,
"Our glory is to slay!"
3. One moves in silence by the stream,
With sad, yet watchful eyes,
Calm as the patient planet's gleam
That walks the clouded skies.
4. Along its front no sabres shine,
No blood-red pennons wave;

¹ The figurative character of this beautiful poem is almost sufficiently sustained to entitle it to be ranked as an allegory.

Its banner bears the single line,

“Our duty is to save.”

5. For those² no death-bed's lingering shade

At Honour's trumpet-call,

With knitted brow and lifted blade,

In Glory's arms they fall.

6. For these³ no clashing falchions bright,

No stirring battle-cry ;

The bloodless stabber⁴ calls by night,---

Each answers, “Here am I !”

7. For those the sculptor's laurelled⁵ bust,

The builder's marble piles,

The anthems pealing o'er their dust

Through long cathedral aisles.

8. For these the blossom-sprinkled turf

That floods the lonely graves,

When spring rolls in her sea-green surf

In flowery foaming waves.⁶

- 9 Two paths lead upward from below,

And angels wait above,

Who count each burning life-drop's flow,

Each falling tear of Love

- 10 Though from the Hero's⁷ bleeding breast

Her pulses Freedom drew,

² The former : the army of destruction.

³ The latter : the army of salvation.

⁴ Death.

⁵ Wreaths made of laurel were in ancient times used as crowns for those who excelled in athletic or intellectual achievements. Hence such wreaths often appear on the statues of great men, sculptured in the marble.

⁶ Name the figure of speech which runs through this stanza.

⁷ The reference in this stanza is to the fact that civil and religious liberty has in nearly every age been secured only by the exercise of armed force.

Though the white lilies in her crest
Sprang from that scarlet dew,—

11. While Valor's^s haughty champions wait
Till all their scars are shown,
Love walks unchallenged through the gate,
To sit beside the Throne!

Oliver Wendell Holmes.

HINTS FOR READING.

Two figures are to be represented in reading this poem: War and Benevolence, with the triumphs of each.

The nature of the figures suggests the expression of the reading. The one, War, pictured in stanzas 2, 5, 7, and 10 demands full force of voice, swelling and triumphant; the other presented in stanzas 3, 4, 6, and 8 must be read in harmony with its elevated sentiment, calmly, solemnly, but not mournfully. The first requires the best qualities of the orotund voice; the second a pure and effusive tone.

In stanza 4 this tone changes to the loftiest orotund in reading the 4th line.

The last three stanzas present the figures in beautiful contrasts, and the transition must be in accord with the spirit of the picture presented.

In the last stanza the expression is stern, decided, and loud on the first two lines; and the transition in the last two lines must be in tones of soft, effusive, but fervid quality.

s Point out all the instances of personification and antithesis in this poem.

A PICTURE OF HUMAN LIFE.¹

Joseph Addison holds a well-earned and prominent position amongst English classical writers.² He was the son of an Anglican divine of considerable ability and learning, and was born at Milston, Wiltshire, in 1672. He received his early education at the Charterhouse school, where he first became acquainted with Richard Steele, and subsequently passed with credit through Oxford University. After some preliminary work of little importance he secured both public notice and emolument by a poem addressed in 1695 to William III. Four years later he was granted an annual pension of £300 to enable him to travel. He made good use of his opportunities, and on his return to England filled various public offices of State, the most important of which was the position of Secretary to the Lord-Lieutenant of Ireland. While he was in that country Steele began the publication of the *Tatler*, to which Addison contributed, and when in 1711 the *Spectator* took the place of its less famous precursor, Addison became its main stay. He afterwards wrote for the *Guardian*, and again for the resurrected *Spectator*, and his essays for the latter periodical have been frequently republished in book form. On these his literary reputation chiefly rests, for though his dramatic writings won the plaudits of his contemporaries they have not secured so favorable a verdict from later generations. In 1717 he became Secretary of State; but politics was not to his taste, and he soon retired into private life. He died at Holland House in 1719.

On the fifth day of the moon, which, according to the custom of my forefathers, I always keep holy, after having washed myself, and offered up my morning devotions, I ascended to the high hills of Bagdad,³ in order to pass the rest of the day in meditation and prayer. As I was nere-airing myself on the tops of the mountains, I fell into a profound contemplation on the vanity of human life; and passing from one thought to another, "Surely,"

¹ This beautiful allegory appeared in No. 159 of the *Spectator*, on the first of September, 1711, with the following introduction: "When I was at Grand Cairo, I picked up several oriental manuscripts, which I have still by me. Amongst others I met with one entitled 'The Visions of Mirza,' which I have read over with great pleasure. I intend to give it to the public when I have no other entertainment for them; and shall begin with the first vision, which I have translated word for word."

² For Johnson's oft-quoted remark on Addison's style see Note 16, on page 102.

³ The chief city of Turkey in Asia, and formerly the capital of the Saracenic Empire. It has won enduring fame by the reign of Haroun-al-Raschid and the stories of the "Arabian Nights' Entertainments." Bagdad is situated partly on the right, but chiefly on the left, bank of the Tigris, about sixty miles north of the site of ancient Babylon. It is still a place of some commercial importance, but it has not the political prominence it once enjoyed.

said I, "man is but a shadow, and life a dream."⁴ Whilst I was thus musing, I cast my eyes towards the summit of a rock that was not far from me, where I discovered one in the habit of a shepherd, with a little musical instrument in his hand. As I looked upon him, he applied it to his lips, and began to play upon it. The sound of it was exceeding sweet, and wrought into a variety of tunes that were inexpressibly melodious, and altogether different from anything I had ever heard: they put me in mind of those heavenly airs that are played to the departed souls of good men upon their first arrival in Paradise,⁵ to wear out the impressions of the last agonies, and qualify them for the pleasures of that happy place. My heart melted away in secret raptures.

I had been often told that the rock before me was the haunt of a genius,⁶ and that several had been entertained with that music who had passed by it, but never heard that the musician had before made himself visible. When he had raised my thoughts by those transporting airs which he played to taste the pleasures of his conversation, as I looked upon him like one astonished, he beckoned to me, and by the waving of his hand, directed me to approach to the place where he sat. I drew near with that reverence which is due to a superior nature; and as my heart was entirely subdued by the captivating strains I had heard, I fell down at his feet and wept. The genius smiled upon me with a look of compassion and affability that familiarized him to my imagination, and at once dispelled all the fears and apprehensions with which I approached him. He lifted me from the ground, and taking me by the hand, "Mirza," said he, "I have heard thee in thy soliloquies; follow me."

⁴ Both of these figures are common in Oriental poetry. The life of man is compared to a shadow in: I. Chronicles xxix., 15; Job viii., 9, and xiv., 2; Psalm cii., 11, cix., 23, and cxliv., 4; Ecclesiastes viii., 13; and to a dream in Job xx., 8.

⁵ Cf. Bunyan's description, in the "Pilgrim's Progress," of the reception of *Christian* and *Hopeful* into the *Celestial City*.

⁶ In the "Arabian Nights" the term "genius" is constantly applied to a species of supernatural beings who constitute an important part of the "machinery" of the tales which make up the collection. Spenser applies it in a similar sense to the "presiding genius" of the garden in which was situated the *Bower of Bliss*. See "Faerie Queene," Book II., Canto xii., stanza 47.

He then led me to the highest pinnacle of the rock, and placing me on the top of it, "Cast thy eyes eastward," said he, "and tell me what thou seest."—"I see," said I, "a huge valley, and a prodigious tide of water rolling through it." "The valley that thou seest," said he, "is the vale of Misery; and the tide of water that thou seest is part of the great tide of Eternity." "What is the reason," said I, "that the tide I see rises out of a thick mist at one end, and again loses itself in a thick mist at the other?" "What thou seest," said he "is that portion of Eternity which is called Time, measured out by the sun, and reaching from the beginning of the world to its consummation."

'Examine now," said he, "this sea that is bounded with darkness at both ends, and tell me what thou discoverest in it." "I see a bridge," said I, "standing in the midst of the tide." "The bridge thou seest," said he, "is Human life; consider it attentively." Upon a more leisurely survey of it, I found that it consisted of three score and ten entire arches,⁷ with several broken arches, which, added to those that were entire, made up the number to about an⁸ hundred. As I was counting the arches, the genius told me that this bridge first consisted of a thousand arches;⁹ but that a great flood swept away the rest, and left the bridge in the ruinous condition I now beheld it.¹⁰

"But tell me further," said he, "what thou discoverest on it." "I see multitudes of people passing over it," said I, "and a black cloud hanging on each end of it." As I looked more attentively, I saw several of the passengers dropping through the bridge into the great tide that flowed underneath it; and upon further examination, perceived there were innumerable

⁷ Cf. Psalms xc., 10.

⁸ See Mason's Grammar (121-122), where the rule for the modern use of "an" is correctly given. Even before Shakespeare's time the "n" was usually dropped, in compliance with the demands of euphony, before words beginning with a consonant. Dr. Abbott states that he finds "an" used by Shakespeare before words beginning with "w" but not with any other consonant.

⁹ Referring to the length of human life before the Deluge.

¹⁰ Point out the difference between direct and indirect quotation, and show how it affects the sequence of tenses. Excellent as Addison's usual style is, he occasionally furnishes examples of slipshod English, and this sentence is a very marked instance.

trap-doors that lay concealed in the bridge, which the passengers no sooner trod upon but¹¹ they fell through them into the tide, and immediately disappeared. These hidden pit-falls were set very thick at the entrance of the bridge, so that throngs of people no sooner broke through the cloud but¹¹ many of them fell into them. They grew thinner towards the middle, but multiplied and lay closer together towards the end of the arches that were entire. There were, indeed, some persons, but their number was very small, that continued a kind of hobbling march on the broken arches, but fell through, one after another, being quite tired and spent with so long a walk.

I passed some time in the contemplation of this wonderful structure, and the great variety of objects which it presented. My heart was filled with a deep melancholy, to see several dropping unexpectedly in the midst of mirth and jollity, and catching at everything that stood by them to save themselves; some were looking up towards the heavens in a thoughtful posture, and in the midst of a speculation stumbled and fell out of sight; multitudes were busy in the pursuit of bubbles, that glittered in their eyes, and danced before them, but often when they thought themselves within the reach of them, their footing failed, and down they sunk. In this confusion of objects I observed some with scimetars in their hands, who ran to and fro upon the bridge, thrusting several persons upon trap-doors which did not seem to lie in their way, and which they might have escaped had they not been thus forced upon them.

The genius seeing me indulge myself in this melancholy prospect, told me I had dwelt long enough upon it. "Take thine eyes off the bridge," said he, "and tell me if thou seest any thing that thou dost not comprehend." Upon looking up, "What mean," said I, "those great flocks of birds that are perpetually hovering about the bridge, and settling upon it from time to time? I see vultures, harpies, ravens, cormorants, and,

¹¹ For a full explanation of this use of "but" see Abbot's "Shakespearian Grammar," 118-130 and especially 127.

among many other feathered creatures, several little winged boys,¹² that perch in great numbers upon the middle arches." "These," said the genius, "are Envy, Avarice, Superstition, Despair, Love, with the like cares and passions that infest human life."

I here fetched a deep sigh: "Alas," said I, "man was made in vain! how is he given away to misery and mortality, tortured in life, and swallowed up in death!" The genius being moved with compassion towards me, bid me quit so uncomfortable a prospect. "Look no more," said he, "on man in the first stage of his existence, in his setting out for eternity, but cast thine eye on that thick mist into which the tide bears the several generations of mortals that fall into it." I directed my sight as I was ordered, and (whether or no the good genius strengthened it with any supernatural force, or dissipated part of the mist, that was before too thick for the eye to penetrate)¹³ I saw the valley opening at the farther end, and spreading into an immense ocean, that had a huge rock of adamant running through the midst of it, and dividing it into two equal parts. The clouds still rested on one half of it, insomuch that I could discover nothing in it; but the other appeared to me a vast ocean, planted with innumerable islands that were covered with fruits and flowers, and interwoven with a thousand little shining seas that ran among them. I could see persons dressed in glorious habits, with garlands upon their heads, passing among the trees, lying down by the side of fountains, or resting on beds of flowers, and could hear a confused harmony of singing birds, falling waters, human voices, and musical instruments.

¹² Cupid, the god of love, was represented by the ancients as a boy with wings.

¹³ Cf. the Latin legend placed by Addison at the head of this paper:

—Omnen, quæ nunc obducta tuenti
Mortales hebetat visus tibi et humida circum
Caligat, nubem eripiam—

Virg. Æn., II. 604.

The cloud, which, intercepting the clear light,
Hangs o'er thine eyes, and blunts thy mortal sight,
I will remove—

Gladness grew in me at the discovery of so delightful a scene. I wished for the wings of an eagle, that I might fly away to those happy seats ; but the genius told me there was no passage to them, except through the gates of death that I saw opening every moment upon the bridge. "The islands," said he, "that lie so fresh and green before thee, and with which the whole face of the ocean appears spotted, as far as thou canst see, are more in number than the sand on the sea-shore : there are myriads of islands behind those which thou here discoverest, reaching farther than thine eye, or even thine imagination, can extend itself. These are the mansions of good men after death, who, according to the degree and kinds of virtue in which they excelled, are distributed among these several islands, which abound with pleasures of different kinds and degrees, suitable to the relishes and perfections of those who are settled in them ; every island is a paradise, accommodated to its respective inhabitants. Are not these, O Mirza, habitations worth contending for ? Does life appear miserable, that gives thee opportunities of earning such a reward ? Is death to be feared, that will convey thee to so happy an existence ? Think not man was made in vain, who has such an eternity reserved for him."

I gazed with inexpressible pleasure on these happy islands. At length said I, "Show me now, I beseech thee, the secrets that lie hid under those dark clouds which cover the ocean, on the other side of the rock of adamant." The genius making me no answer, I turned about to address myself to him a second time, but I found he had left me. I then turned again to the vision I had been so long contemplating ; but instead of the rolling tide, the arched bridge, and the happy islands, I saw nothing but the long, hollow valley of Bagdad, with oxen, sheep, and camels grazing upon the sides of it.

Addison.

THANATOPSIS.¹

William Cullen Bryant was equally eminent as a poet and a publicist, and his long life afforded him an opportunity of exercising a highly beneficial influence on the intellectual and political life of his day and country. He was born at Cummington, Mass., in 1794 and died at New York in 1878. Like Pope, he “lisped in numbers,” for his earliest poems were published when he was only ten years of age. At nineteen he wrote “Thanatopsis,” and the unquestioned position that poem has, ever since its first publication in 1817, held in English literature is sufficient proof of the precocity of the author’s genius. After a partial college course and a brief career at the bar, he turned his attention to journalism. In 1826 he joined the staff of the *New York Evening Post*, of which he soon became the leading spirit, and which, during his connection with it, he raised to a very high position amongst American journals. From time to time he produced poems which added to his literary reputation both at home and abroad, and secured for him a warm reception on his first visit to Europe in 1834. Bryant has produced no work of great magnitude except his translations of the “*Iliad*” and the “*Odyssey*.” His longest original poem, “The Ages,” was written to be read before one of the “Greek letter” societies at Harvard College. His minor poems are full of beauty and feeling, and are justly popular wherever the English language is spoken. He retained the chief editorship of the *Evening Post* to the end of his life, but for some years before his death the position was almost a nominal one.

1. To him who in the love of Nature holds
 Communion with her visible forms, she speaks
 A various² language : for his gayer hours
 She has a voice of gladness, and a smile,
 And eloquence of beauty ; and she glides
 Into his darker musings with a mild
 And healing sympathy, that steals away
 Their sharpness ere he is aware.

¹ This fine poem was first published in the *North American Review* in 1817, but it was written some four years earlier. In its original form it was much shorter than as given above, the author having added to it afterwards from time to time, and also made some verbal alterations in the text, most of which are marked improvements. The title is derived from two Greek words : *θάνατος* (thanatos) death, and *ὄψις* (opsis) a view, and the poem itself belongs to the class of compositions which are frequently called “meditations.” Cf. those of Hervey, entitled “Among the Tombs.” For the prosodical structure of “Thanatopsis” see Appendix A.

² “Varying” would have brought out more clearly the idea intended to be conveyed. Name the figure of speech in this sentence.

2. When thoughts
Of the last bitter hour come like a blight
Over thy spirit, and sad images
Of the stern agony,³ and shroud, and pall,
And breathless darkness, and the narrow house,³
Make thee to shudder and grow sick at heart,
Go forth under the open sky and list
To Nature's teachings, while from all around—
Earth and her waters, and the depths of air—⁴
Comes a still voice: Yet a few days, and thee
The all-beholding⁵ sun shall see no more
In all his course; nor yet in the cold ground,
Where thy pale form was⁶ laid with many tears,
Nor in the embrace of ocean, shall exist
Thy image.⁷

3. Earth, that nourished thee, shall claim
Thy growth,⁸ to be resolved to earth again;
And, lost human race,⁹ surrendering up
Thine individual being, shalt thou go
To mix forever with the elements—
To be a brother to the insensible rock,
And to the sluggish clod which the rude swain
Turns with his share and treads upon. The oak
Shall send his roots abroad, and pierce thy mould.

³ Euphemisms for "death" and the "grave." See Appendix B.

⁴ Note the grammatical case of "earth," "waters," and "depths."

⁵ This is a good illustration of the capacity of the Anglo Saxon element of English to form expressive combinations. In very recent times the tendency amongst English writers to make use of this quality of the language has been on the increase, but it might easily be utilized still more extensively with advantage. In German which is a cognate language, the combining capacity is made use of to an enormous extent, as it was also in ancient Greek.

⁶ The author vacillated between "is" and "was" in this line; which best complies with the rule as to the proper sequence of tenses?

⁷ The whole of this second paragraph is included in one sentence, which presents many features of interest, not the least important of which is the fact that an unusually large proportion of the words are of Anglo Saxon origin. Point out and derive such as are not.

⁸ Point out the figure of speech.

⁹ What is the construction of this clause?

4. Yet not to thine eternal resting-place
 Shalt thou retire alone, nor couldst thou wish
 Couch more magnificent. Thou shalt lie down
 With patriarchs of the infant world—with kings,
 The powerful of the earth—the wise, the good—
 Fair forms, and hoary seers¹⁰ of ages past,
 All in one mighty sepulchre. The hills,
 Rock-ribbed and ancient as the sun—the vales
 Stretching in pensive quietness between—
 The venerable woods—rivers that move
 In majesty, and the complaining¹¹ brooks
 That make the meadows green ; and, poured round all,
 Old ocean's gray and melancholy waste—
 Are but the solemn decorations all
 Of the great tomb of man.

5. The golden sun,
 The planets, all the infinite host of heaven,
 Are shining on the sad abodes of death,
 Through the still lapse of ages. All that tread
 The globe are but a handful to the tribes
 That slumber in its bosom. Take the wings
 Of morning,¹² and the Barcan desert¹³ pierce,
 Or lose thyself in the continuous woods
 Where rolls the Oregon,¹⁴ and hears no sound
 Save his own dashings—yet the dead are there ;
 And millions in those solitudes, since first

¹⁰ Literally one who sees. Comparatively early in the history of English it came to mean one who sees what is invisible to others, as *e.g.*, future events. Hence its meaning, "prophet." In this sense it is used in I Samuel IX. 9, where it is spelt "sear" in the edition of 1551.

¹¹ Used here, like the more common "murmuring," figuratively, the reference being to the sound of the water. "Murmur," in this sense is onomatopoeitic (See Appendix B) while "complain" is not. See Tennyson's "The Brook" for other descriptive terms, and Cf. Southey's "Cataract of Lodore."

¹² Psalm cxxxix., 9. What is the figure ?

¹³ The north easterly part of the Sahara. Bryant, in the course of his elaboration of the poem, rejected two other readings : "Pierce the Barcan wilderness," and "traverse Barca's desert sands."

¹⁴ The Columbia River which traverses the territory of Oregon.

The flight of years began, have laid them down
In their last sleep—the dead reign there alone.¹⁵

- c. So shalt thou rest ; and what if thou withdraw
In silence¹⁶ from the living, and no friend
Take note of thy departure? All that breathe
Will share thy destiny. The gay will laugh
When thou art gone, the solemn brood of care
Plod on, and each one, as before, will chase
His favorite phantom ; yet all these shall leave
Their mirth and their employments, and shall come
And make their bed with thee. As the long train
Of ages glide away, the sons of men—
The youth in life's green spring, and he who goes
In the full strength of years, matron and maid,
The bowed with age, the infant in the smiles
And beauty of its innocent age cut off,¹⁷
Shall one by one be gathered to thy side
By those who in their turn shall follow them.

7. So live, that when thy summons comes to join
The innumerable caravan which moves
To that mysterious realm where each shall take
His chamber in the silent halls of death,
Thou go not like the quarry-slave at night,
Scourged to his dungeon ; but, sustained and soothed
By an unfaltering trust, approach thy grave
Like one who wraps the drapery of his couch
About him, and lies down to pleasant dreams.¹⁸

Bryant.

¹⁵ Name the figures in the preceding three lines.

¹⁶ Other readings : " If thou withdraw unheeded by," and " if thou shalt fall un noticed by,"

¹⁷ The preceding two lines are substituted for the earlier single line :

" And the sweet babe, and the gray-headed man."

¹⁸ Cf. the Persian poet, Hafiz, as translated by Sir Wm. Jones :

" As on thy mother's knee, a new born child,
Weeping thou sat'st while all around thee smiled ;
So live that, sinking in thy last, long sleep,
Calm thou may'st smile while all around thee weep."

HINTS FOR READING.

Par. 1. Give leading emphasis to "Nature," and some but less emphasis to "visible" and "various;" also mark with emphasis the special words expressive of the influence of nature; lower the pitch and throw more tenderness indicated by tremor into the last sentence, "and she glides," &c.

Par. 2. Read from the commencement to "heart" in slower time and deeper pitch; express the associations of death with solemnity and tremor of voice.

Par. 3 continues this strain of thought and must be read in similar style.

Par. 4 and 5. These are antithetical in spirit and style to those preceding them. They must be read in higher pitch—in the purest tone of the orotund quality, frequently swelling into higher fervor on all expressions of exalted associations, as "partriarchs" "kings," "seers," &c.; "kings" will take the strongest emphasis as it is representative of general greatness. "Hills," "vales," "rivers" and "woods" take emphasis as representing classes. The 5th paragraph is of similar character. In the 4th line "dead" and "these" take the emphasis.

Par. 6, line 3.—"All that breathe" &c. All the sentence is emphatic, and as it refers to all that follows, "destiny" should have a rising inflection. The actions of the succeeding sentence take emphasis and the reading must become more solemn towards the close of the paragraph.

Par. 7. The method of reading this passage is indicated on page 33 of the Introduction. The rhetorical pauses and the laws of time (See Introduction) must be carefully observed, as hurried delivery will destroy the effect, yet the reading must not *drag*. If the passage be read with deep fervor, with intense feeling, the great art of "being slow" without "seeming slow," as suggested by G. H. Lewes in his "Actors and Acting," will be accomplished.

DR. JOHNSON AND LORD CHESTERFIELD.¹

Samuel Johnson was the son of a bookseller at Lichfield where he spent some time at school prior to his admission to Oxford. He was unable, from want of funds, to complete his university course, and for a short time endeavoured to make a living by teaching and doing literary work of an unpretentious kind. He afterwards kept a private school of his own, but in 1737 he took up his abode in London where he devoted himself entirely to literature. He did a great deal of work for the *Gentleman's Magazine* and published in 1749 his "Vanity of Human Wishes." In the following year he commenced the publication of *The*

¹ Philip Dormer Stanhope was one of the most noted public men of his time (1694-1773). He received a university education and was a somewhat accomplished scholar. In 1726 he entered the House of Lords as the Earl of Chesterfield, took an active part in politics against Sir Robert Walpole, and, under the administration which followed him, filled for a time the post of Lord-Lieutenant of Ireland. He was the friend, and sometimes the patron, of literary men, and was himself an author. The work he is best known by is the collection of "Letters to his Son," which show him to have been a calculating and somewhat unprincipled man of the world—a character fully borne out by the accounts given of his private life.

Rambler, a periodical in imitation of the *Spectator*, but it was allowed to drop in 1752. Meanwhile he had since 1747 been engaged in the compilation of his English Dictionary under a contract with certain booksellers, and this great work was completed and given to the world in 1755. Its appearance made an era in the study of English, if not in the history of the English language. It was full of imperfections, but the highest tribute to its general excellency is the fact that it has since been made the basis of every other English Dictionary. In 1758 he commenced a new and short-lived periodical, *The Idler*, and four years later, after long endurance of all the hardships of poverty, he was placed in a position of comparative comfort by the receipt of a royal pension of £300 a year. His celebrated tour amongst the western islands of Scotland, in company with Boswell his future biographer, was made in 1773. Six years later he began the last of his works, "The Lives of the English Poets," and after a long and painful illness he died in 1784 at the age of seventy five. Dr. Johnson's judgment was in his own day as supreme in the literary as in the linguistic sphere, but in the former it has been less enduring. His canons of criticism soon lost their authority and his peculiar style never found an important school of imitators.

MR LORD,—I have lately been informed by the proprietor of *The World*³ that two papers in which my "Dictionary" is recommended to the public were written by your lordship. To be so distinguished is an honour which, being very little accustomed to favours from the great, I know not well how to receive, or in what terms to acknowledge.⁴

When, upon some slight encouragement,⁵ I first visited your lordship, I was overpowered, like the rest of mankind, by the enchantment of your address,⁶ and could not forbear to wish⁷ that I might boast myself *le vainqueur du vainqueur de la terre*⁸

² For an admirable account of Johnson's literary style see Macaulay's essay on "Boswell's Life of Johnson." In his letter to Lord Chesterfield he was undoubtedly surprised out of his stilted affectation by his feelings of anger and contempt, and therefore in it he appears at his best.

³ A journal published in London at that time.

⁴ Notice the peculiar structure of this somewhat involved sentence; notice also the studied courtesy with which the sarcasm is clothed.

⁵ At the suggestion of the publisher, Dodsley, Johnson in 1747 addressed the prospectus of his "Dictionary" to Lord Chesterfield, "then Secretary of State and the great contemporary Mæcenas." As Mæcenas, the personal friend and political adviser of Augustus, made himself famous by his patronage of Virgil and Horace, the compliment paid by Johnson to Chesterfield was a very high one, and the sense of humiliation on account of its failure to captivate would be all the more keen.

⁶ This tribute to Chesterfield's bearing and personal influence over others is not an exaggeration.

⁷ The form "wishing would have been more in accord with the usage of good writers now. For the relation between the two forms—the so-called infinitive with "to" and the so-called participle in "ing"—see Mason's Grammar, 196-200. Cf. Rushton's "Rules and Cautions," 29-36.

⁸ "The conqueror of the conqueror of the world."

—that I might obtain that regard for which I saw the world contending; but I found my attendance so little encouraged that neither pride nor modesty would suffer me to continue it. When once I had addressed your lordship in public, I had exhausted all the art of pleasing which a retired and uncourtly⁹ scholar can possess. I had done all that I could; and no man is well pleased to have his all neglected, be it ever so little.

Seven years, my lord, have now passed since I waited in your outward rooms, or was repulsed from your door; during which time I have been pushing on my work through difficulties, of which it is useless to complain, and have brought it, at last, to the verge of publication,¹⁰ without one act of assistance, one word of encouragement, or one smile of favour. Such treatment I did not expect, for I never had a patron before.

The shepherd in Virgil grew at last acquainted with Love, and found him a native of the rocks.¹¹

Is not a patron, my lord, one who looks with unconcern on a man struggling for life in the water, and when he has reached the ground, encumbers him with help?¹² The notice which you have been pleased to take of my labors, had it been early, had been¹³ kind; but it has been delayed till I am indifferent, and cannot enjoy it; till I am solitary,¹⁴ and cannot impart it; till I am known, and do not want it. I hope it is no very cynical asperity, not to confess¹⁵ obligations when no benefit has been received, or to be¹⁵ unwilling that the public should consider me as owing to a patron that which Providence has enabled me to do for myself.¹⁶

⁹ Johnson's reference to his own manner is just as correct as his reference to that of Chesterfield, for they were the antipodes of each other. Johnson was needlessly coarse in his habits, and this to such an extent as to induce the belief that his coarseness, like his literary style, was an affectation. It is probable, however, that he uses the word here in the sense of "not accustomed to the usages of courts and courtiers."

¹⁰ This letter was written in 1754, a year before the "Dictionary" was published.

¹¹ The reference in this paragraph appears to be to the case of Gallus, a friend and fellow-poet of Virgil who devotes to him his tenth Eclogue. "Love" is here a person—the God of love.

¹² Name the figure of speech in this sentence.

¹³ Name the mood and tense.

¹⁴ His wife had died in 1752.

¹⁵ Give the grammatical relation of this infinitive.

¹⁶ Carlyle calls this letter "the far-famed blast of doom, proclaiming into the ear of

Having carried on my work thus far with so little obligation to any favourer of learning, I shall not be disappointed though I should conclude it, if less be possible, with less; for I have long been awakened from that dream of hope in which I once boasted myself with so much exultation, my lord,

Your lordship's most humble and obedient servant,

Samuel Johnson.

Lord Chesterfield, and, through him, of the listening world, that patronage should be no more." There can be no doubt that the patronage of kings and noblemen was, during and before Johnson's time, productive of great injury, as well as some benefit, to English literature, and it is evident that Johnson's pen was sharpened quite as much by indignation aroused against unjust favoritism in general, as by resentment at Chesterfield's treatment of himself.

THE DIVER.¹

Johann Christoph Friedrich von Schiller, a celebrated German poet, dramatist, and historian, was born in humble life at Marbach in 1759. By his talents he attracted the notice of the Duke of Würtemberg, in whose service his father was, and who gave the boy a fair education. He studied at first for the legal profession but gave it up for medicine, which he practised for some time as an *attaché* of a regiment at Stuttgart. His *penchant* for writing poetry was strengthened by the study of the English dramatists, and in 1782 his first play, "The Robbers," was produced on the stage at Mannheim. He soon afterwards turned his undivided attention to literary work and rapidly produced several plays of minor importance. In 1787 he became acquainted with Göthe, and one of the most singular intimacies recorded in literary history was the result. In 1789 he removed to Jena, where he wrote his "Thirty Years' War," and some of his later plays. Amongst these are "Wallenstein," "Mary Stuart," "The Maid of Orleans," and "William Tell," the last being the best and most popular of all his dramatic works. Disease and overwork carried him off in 1805, while he was still in the prime of life and at the height of his literary activity. Schiller was one of the greatest of ballad writers and the best of his ballads is "The Diver," which, in the English version, holds a deservedly high place in public favour.

¹ This ballad is founded on an historical incident of the Middle Ages. About the year 1500, Frederick, king of Naples, curious to find out the real nature of the whirlpool celebrated under the name of "Charybdis," induced a celebrated diver, Nicholas "the Fish," to attempt its exploration. The diver perished in the attempt, and out of this very prosaic occurrence Schiller has woven a highly romantic story couched in noble verse. The English translation, which gives a very good idea of the force and rhythm of the original, is by the elder Lord Lytton, who himself holds a high position amongst English writers.

1. "Oh, where is the knight or the squire so bold
As to dive to the howling Charybdis² below?—
I cast in the whirlpool a goblet of gold,
And o'er it already the dark waters flow ;
Whoever to me may the goblet bring,
Shall have for his guerdon³ that gift of his king."⁴
2. He spoke, and the cup from the terrible steep,
That, rugged and hoary, hung over the verge,
Of the endless and measureless world of the deep,
Swirled into the maelstrom⁵ that maddened the surge.
"And where is the diver so stout to go⁶—
I ask ye again—to the deep below?"
3. And the knights and the squires that gathered around,
Stood silent—and fixed on the ocean their eyes ;
They looked on the dismal and savage *Profound*,⁷
And the peril chilled back every thought of the prize.
And thrice spoke the monarch—"The cup to win,
Is there never a wight⁸ who will venture in?"
4. And all as before heard in silence the king,
Till a youth with an aspect unfearing but gentle,
'Mid the tremulous squires—stepped out from the ring,

² The "Charybdis" is a dangerous whirlpool on the coast of Sicily, lying opposite to the rocks of "Scylla" on the coast of Italy. According to ancient mythology Charybdis was a metamorphosed female who three times a day swallowed the sea and vomited it forth again. The difficulty of avoiding "Scylla" without falling into "Charybdis" has passed into a proverb.

³ "Reward." The word "guerdon" has a curious history. It came into old English from the French and was a corruption of the low-Latin *wider-donum*, a hybrid word made up of the Latin *donum*, "a gift," and the old high German prefix *wider* (modern German *wieder*), "back," or "in return." Cf. the use of the Latin prefix *re* in such words as "reward," "recompense," and "remuneration."

⁴ These words are put in the mouth of king Frederick.

⁵ "Sank with a whirling motion into the whirlpool." The proper name "Maelstrom"—a noted whirlpool off the west coast of Norway—is here used as a common noun by antonomasia. (See Appendix B.)

⁶ Supply the ellipsis. ⁷ Equivalent to "abyss."

⁸ In its original form, "wiht," this word was very common in Anglo-Saxon, and was applied to any living, or rather "moving," creature. It was much more common in old than in modern English, and hence is appropriate enough in ballad poetry.

Unbuckling his girdle, and doffing⁹ his mantle ;
 And the murmuring crowd, as they parted asunder,
 On the stately boy cast their looks of wonder.

5. As he strode to the marge¹⁰ of the summit, and gave
 One glance on the gulf of that merciless main,
 Lo ! the wave that for ever devours the wave,
 Casts roaringly up the Charybdis again ;
 And, as with the swell of the far thunder-boom,
 Rushes foamingly forth from the heart of the gloom.¹¹
6. And it bubbles and seethes, and it hisses and roars,
 As when fire is with water commixed and contending,
 And the spray of its wrath to the welkin¹² up-soars,
 And flood upon flood hurries on, never ending ;
 And it never will rest, nor from travail be free,
 Like a sea that is labouring the birth of a sea.
7. Yet, at length, comes a lull o'er the mighty commotion,
 And dark through the whiteness, and still through the swell,
 The whirlpool cleaves downward and downward in ocean
 A yawning abyss, like the pathway to hell ;
 The stiller and darker the farther it goes,
 Sucked into that smoothness the breakers repose.¹³

⁹ "Doff" is compounded of "do" and "off", as "don" is of "do" and "on." "Do" has here the sense of "fasten," as it has still in "undo." In Anglo Saxon the "off" was separable from the "do," and was sometimes placed before it.

¹⁰ The edge of the rock. This is the French form from the same root as "margin." It was not uncommon in old English. Spenser speaks of the "upper marge" of a shield, and also of the "flowrie marge of a fresh streame."

¹¹ Give the grammatical relation of the first "wave" in the third line of this stanza, and also of "Charybdis" and "rushes."

¹² An older spelling of the word is "welkne," and a still older one, "wolkne," meaning "clouds." The origin of the term is doubtful. Cf. the German for "clouds" — *wolken*.

¹³ The description contained in these two stanzas, though spirited, falls short of the original, especially in the onomatopoeic line which commences stanza 6, and which in German is :

"Und es wallet, und siedet, und brauset, und zischt."

It is a curious circumstance that at the time Schiller penned this description he had never seen either a waterfall or a whirlpool. He admitted his indebtedness to the description of "Charybdis" contained in Homer's "Odyssey," Book xii., 234 *et seq.*, which Pope in his translation renders :

8. The youth gave his trust to his Maker! Before
 That path through the riven abyss closed again,
 Hark! a shriek from the gazers that circle the shore—
 And behold! he is whirled in the grasp of the main!
 And o'er him the breakers mysteriously rolled,
 And the giant mouth closed on the swimmer so bold.
9. All was still on the height, save the murmur that went
 From the grave of the deep, sounding hollow and fell,¹⁴
 Or save when the tremulous, sighing lament
 Thrilled from lip unto lip, "Gallant youth, fare thee well!"
 More hollow and more wails the deep on the ear¹⁵—
 More dread and more dread grows suspense in its fear.
10. "If thou shouldst in those waters thy diadem fling,¹⁶
 And cry, 'Who may find it shall win it and wear;'
 God wot,¹⁷ though the prize were the crown of a king—
 A crown at such hazard were¹⁸ valued too dear.
 For never shall lips of the living reveal
 What the deeps that howl yonder in terror conceal.
11. Oh, many a bark, to that breast grappled fast,
 Has gone down to the fearful and fathomless grave;
 Again, crashed together the keel and the mast,

"Dire Scylla there a scene of horror forms,
 And here Charybdis fills the deep with storms.
 When the tide rushes from her rumbling caves
 The rough rock roars; tumultuous boil the waves:
 They toss, they foam, a wild confusion raise,
 Like waters bubbling o'er the fiery blaze;
 Eternal mists obscure the aerial plain,
 And high above the rocks she spouts the main!
 When in her gulfs the rushing sea subsides,
 She drains the ocean with the reflux tides.
 The rock rebellows with a thundering sound;
 Deep, wondrous deep below, appears the ground."

¹⁴ In Anglo Saxon "fel," meaning "fierce," "dire."

¹⁵ "More and more hollow." ¹⁶ The thought of the spectators.

¹⁷ Third singular, present indicative of the verb "to wit," meaning "to know." The Anglo Saxon form of the infinitive was "witan," and "wot" seems to be really an old past form used as a present one. From the same root are derived "wit," "witness," "wise," and "wizard."

¹⁸ Give mood and tense.

To be seen tossed aloft in the glee of the wave !"
 Like the growth of a storm ever louder and clearer,
 Grows the roar of the gulf rising nearer and nearer.

- 12 .And it bubbles and seethes, and it hisses and roars,
 As when fire is with water commixed and contending ;
 And the spray of its wrath to the welkin up-soars,
 And flood upon flood hurries on, never ending,
 And as with the swell of the far thunder-boom,
 Rushes roaringly forth from the heart of the gloom.
13. And lo ! from the heart of that far-floating gloom,
 Like the wing of the cygnet—what gleams on the sea ?
 Lo ! an arm and a neck glancing up from the tomb !
 Steering stalwart¹⁹ and shoreward. O joy it is he !
 The left hand is lifted in triumph ; behold,
 It waves as a trophy the goblet of gold !
14. And he breathéd deep, and he breathéd long,
 And he greeted the heavenly delight of the day,
 They gaze on each other—they shout as they throng—
 " He lives—lo, the ocean has rendered its prey !
 And safe from the whirlpool and free from the grave,
 Comes back to the daylight the soul of the brave !"
15. And he comes, with the crowd in their clamour and glee ;
 And the goblet his daring has won from the water,
 He lifts to the king as he sinks on his knee—
 And the king from her maidens has beckoned his daughter.
 She pours to the boy the bright wine which they bring,
 And thus spoke the Diver²⁰—" Long life to the King !"

¹⁹ The origin of "stalwart" is a matter of dispute, but Skeat prefers the Anglo Saxon "stelan," to steal, and "worth," worthy. The literal meaning of "stalwart", with such a derivation, would be "good at stealing;" hence the secondary meaning, "stout" or "brave."

²⁰ Notice the changes of tense in stanzas 13-15.

16. "Happy they whom the rose-hues of daylight rejoice,
 The air and the sky that to mortals are given !
 May the horror below nevermore find a voice—
 Nor man stretch too far the wide mercy of heaven !²¹
 Nevermore, nevermore may he lift from the sight
 The veil which is woven with terror and night !
17. "Quick brightening like lightning the ocean rushed o'er me,
 Wild floating, borne down fathom-deep from the day ;
 Till a torrent rushed out on the torrents that bore me,
 And doubled the tempest that whirled me away.
 Vain, vain was my struggle—the circle had won me,
 Round and round in its dance the mad element spun me.
18. "From the deep, then I called upon God, and He heard me ;
 In the dread of my need, He vouchsafed²² to mine eye
 A rock jutting out from the grave that interred²³ me ;
 I sprung there, I clung there, and death passed me by.
 And lo ! where the goblet gleamed through the abyss,
 By a coral reef saved from the far Fathomless.²⁴
19. "Below, at the foot of that precipice drear,
 Spread the gloomy, and purple, and pathless Obscure !²⁵
 A silence of horror that slept on the ear,
 That the eye more appalled might the horror endure ;
 Salamander,²⁶ snake, dragon—vast reptiles that dwell
 In the deep—coiled about the grim jaws of their hell

²¹ A more literal rendering of the imperative of the original would be :

"Let not man stretch too far the wide mercy of heaven ;
 Nevermore, nevermore, let him lift from the sight."

²² "Vouchsafe" is made up of the two words "vouch" and "safe," and means to "warrant safe," and hence to "grant." In old English the words were usually kept separate, and sometimes the "safe" came first. "Vouch" is from the Latin *vocare*, to call, through the French *voucher*, to cite.

²³ To "inter" is, properly speaking, the act of those who place a body in the grave.

²⁴ Cf. the "Profound" in stanza 3. What governs the sentence : "Where...abyss."

²⁵ See Note 24. This use of the adjective for a noun is in imitation of the German usage.

²⁶ Parse these nouns.

20. "Dark crawled, glided dark,²⁷ the unspeakable swarms,
 Clumped together in masses, misshapen and vast ;
 Here clung and here bristled the fashionless forms ;
 Here the dark moving bulk of the hammer-fish passed ;
 And with teeth grinning white, and a menacing motion,
 Went the terrible shark—the hyena of ocean.
21. "There I hung, and the awe gathered icily o'er me,
 So far from the earth, where man's help there was none !
 The one human thing, with the goblins²⁹ before me—
 Alone—in a loneliness³⁰ so ghastly—ALONE !
 Deep under the reach of the sweet living breath,
 And begirt with the broods of the desert of Death.
22. "Methought, as I gazed through the darkness, that now
 It³¹ saw—a dread hundred-limbed creature—its prey !
 And darted, devouring ; I sprang from the bough
 Of the coral, and swept on the horrible way ;
 And the whirl of the mighty wave seized me once more,
 It seized me to save me, and dash to the shore."
23. On the youth gazed the monarch, and marvelled : quoth he,
 "Bold diver, the goblet I promised is thine ;
 And this ring I will give, a fresh guerdon to thee—
 Never jewels more precious shone up from the mine—
 If thou'lt bring me fresh tidings, and venture again,
 To say what lies hid in the innermost³² main !"

27 What figure of speech is here used ? 28 Explain the construction.

29 This word comes from the Greek *kobalos*, an impudent fellow, a sprite. It has passed through the low Latin *gobelinus*, the French *gobelin*, and the old English "gobeline" into its present form. Spenser, with his usual disregard of orthography, spells it "gobbeline".

30 The ordinary form is "loneliness". Notice the alliteration ; see Appendix A.

31 The polypus of the ancients ; the modern devil-fish.

32 The true composition of this word is concealed by dialectic corruption. The syllable "most" is not the ordinary superlative "most", but a double superlative suffix. In Anglo Saxon, as in other Aryan languages, there were two modes of marking the superlative degree, (1) by means of "m" as in the Latin *optimus*, and (2) by the ordinary "est". The old form of the superlative of "in" was "innemest" (now corrupted into "inmost"), and for this was substituted the comparative "inner" with both of the above superlative endings attached. The word is therefore doubly corrupt.

4. Then out spake the daughter in tender emotion—

“ Ah ! father, my father, what more can there rest³³
Enough of this sport with the pitiless ocean—

He has served thee as none would, thyself hast confest.³⁴
If nothing can slake³⁵ thy wild thirst of desire,
Let thy knights put to shame the exploit of the squire !”

25. The king seized the goblet, he swung it on high,

And whirling, it fell in the roar of the tide !

“ But³⁶ bring back that goblet again to my eye,
And I'll hold thee the dearest that rides by my side ;
And thine arms shall embrace as thy bride,³⁷ I decree,
The maiden whose pity now pleadeth for thee.”

26. And heaven, as he listened, spoke out from the space,³⁸

And the hope that makes heroes shot flame from his eyes ;
He gazed on the blush in that beautiful face—

It pales—at the feet of her father she lies !
How priceless the guerdon ! a moment—a breath—
And headlong he plunges to life and to death !

27. They hear the loud surges sweep back in their swell,

Their coming the thunder-sound heralds along !

Fond eyes yet are tracking the spot where he fell.³⁹

They come, the wild waters, in tumult and throng,
Roaring up to the cliff—roaring back as before,
But no wave ever brings the lost youth to the shore !

Schiller.

³³ “Rest”, as a substantive, in the sense of “remainder”, is still quite common, but “rest” as a verb, in the sense of “remain,” is almost obsolete. It was, however, quite common so late as the Elizabethan era. It is derived from the Latin *restare*, through the French *rester*, to remain.

³⁴ Supply the ellipsis in these two lines.

³⁵ A doublet of “slack,” and the older form of the two.

³⁶ See Mäson's Grammar, 534-538.

³⁷ Supply the ellipsis.

³⁸ The translator has introduced thunder as part of the “machinery” of the ballad ; the meaning of the line in the original is that “his soul was seized with a heavenly force,” namely, that of love for the king's daughter and of the resolution to win her.

³⁹ In the original the maiden “bends over with loving look”. The specific reference to her adds to the interest of the situation so graphically described.

HINTS FOR READING.

Three characters are introduced into this poem. The king, *hard*, selfish, and unfeeling ; his daughter, gentle and pitiful ; and the diver, brave, and "trusting to his Maker." The spirit and manner of each character must be assumed or impersonated in the reading.

Verse 1: When the king speaks, the manner is commanding, almost rough, and without any show of feeling.

Verse 2: Fling the imaginary cup away, and speak the king's words boldly and defiantly.

Verses 3 and 4 are read more quietly to illustrate the silence of the assembly and the unostentatious courage of the youth.

Verse 5: Line 3 to the end must be read higher and bolder.

Verse 6: Imitated modulation should be applied to this stanza on such words as "seethes," "hisses," "roars." The verse must be read with animation imitative of the actions described.

Verse 7: Again assume a calmer tone, but increase the force in the fourth line, giving emphasis to "hell" with falling inflection.

Verse 8: Raise the eyes upward to "Maker." Read lines 3 and 4 high and startling, as in terror, but read lines 5 and 6 most deeply and solemnly.

Verses 9 and 10: Sustain the same feeling of awe and mysteriousness, as if waiting the result with fear. In verse 10, line 2, read the quotation higher, with a rising inflection on "wear." In line 3, emphasise "king," and in line 4, emphasise "crown."

Verse 11: The first four lines are exclamatory and grave, and must therefore take a rising inflection ; read these lines in deeper pitch ; read the remainder of the verse higher and with more fire.

Verse 12: The reading is similar to that of the latter part of verse 11.

Verse 13: Begin higher and louder, and read "what gleams," etc., quickly, but more loudly. In line 4 read similarly "O joy, etc." In line 6 give some emphasis to "trophy ;" pause and increase the force on "goblet of gold."

Verse 14: Read the first two lines more softly, and as if gasping for breath, looking upwards. Emphasise "lives," and read the last three lines with excited feeling, with emphasis and pause on "back," "daylight," "soul," and "brave."

Verse 15: An important verse, every line being characteristic. Line 1 begins gently but advances to excitement. Line 2: "daring" takes emphasis. Line 3 is marked by a tone of proud courtesy and respect. Lines 4 and 5 demand firmness combined with womanly gentleness, and the quotation on line 6 must be spoken with warmth, tempered by respect.

Verse 16 must be read solemnly. Line 3 requires a deeper pitch. Line 5: emphasise the second "nevermore."

Verse 17 must be read in higher pitch and faster,—especially the similes,—and with warmth.

Verse 18: Begin in deeper pitch with emphasis on "God ;" read "he heard me" with fervor, with emphasis on "heard ;" and emphasise "rock." In lines 3 and 4 quicken the time, but read "and death," etc., slower and deeper. Line 5: higher pitch with warmth.

Verses 19 and 20 must be read in deeper pitch, expressive of horror. Give emphasis to "horror endure" in verse 19. Name the objects of horror with aspirated emphasis ; emphasise "shark" and "hyena," verse 20.

Verse 21: Read this again with deep solemnity and awe ; read the last "alone," line 4, with tremulous emphasis and prolonged time.

Verse 22: Terror prevails in this verse. "It" in the second line must have great emphasis, with tremor and shudder, pausing after it; emphasise "hundred limbed."

Verse 23: The king's speech has now less of command and more of respect in its tone; emphasise "thine," "ring," "fresh," "again," and with increased force "innermost."

Verse 24: Read this verse with great warmth, but in softer tones; emphasise the second "father" and "more"; also "enough," "none," "nothing" and especially "knights;" the expression of the last word should be one of "scorn" for their cowardice. The maiden loves the diver.

Verse 26: Read this verse with excitement; the diver is animated with the hope of so rich a reward. In line 6 read "to life" with force and warmth; pause, and finish in lower pitch solemnly and slowly.

Verse 27: Begin this verse louder; soften the tone in line 3, but resume force in lines 4 and 5, and read line 6 in deep and solemn tones; giving "shore" a rising inflection, as it is more an exclamatory than an assertive sentence.

THE SPIRIT OF COLONIAL LIBERTY.¹

Edmund Burke was during a period of great political and intellectual activity—the latter half of the 18th century—the peer of the foremost statesmen and the foremost literary men of the day. He was born in 1730 in the city of Dublin where his father was a practising attorney. At the age of eighteen he took his degree after spending the usual time in Trinity College, Dublin, and he then commenced the study of law, migrating to London for that purpose. He was never called to the bar, as literature had too strong an attraction for him, but he never lost his

1. The above extract is from one of a series of speeches delivered by Burke during the troubles which led to the successful revolt of the American colonies. In 1765 the Grenville ministry induced the British Parliament to pass the well-known "Stamp Act," against the protests of both Rockingham and Burke. This act was repealed in the following year, after having by its temporary operation aroused a great deal of irritation in the colonies. In 1767 Parliament adopted the policy of taxing the colonists by customs duties without giving them any voice in the imposition of the tax. In 1770 Burke moved certain resolutions relating to the "disorders in America," but without attempting on that occasion to deal with the merits of the dispute between the colonists and Parliament. On the 19th of April 1774 Mr. Fuller moved in the House of Commons a resolution which contemplated the repeal of the offensive duty on tea. In support of this motion Burke made a long speech in which he reviewed the various phases of colonial policy up to that time and embodied sounder principles of taxation than he had previously enunciated. The motion was negatived by a large majority and the troubles in America continued and increased. A few days afterwards he protested against the passage of an Act depriving Massachusetts of her chartered rights. In 1775 he made several speeches in favor of adopting a conciliatory policy towards the colonies. The most important of these, and one of the best speeches he ever made, was the one "On Conciliation" from which the extract is taken. It was made on the 22nd of March in support of a series of resolutions submitted by himself in the course of which he laid down the principle that it was wrong to tax the colonists without granting them representation in Parliament, and proposed the repeal of the legislation which had excited them to the verge of rebellion. Although not necessary for the explanation of the above speech it is interesting to remember that Burke's efforts at conciliation did

respect for a legal training as an instrument of mental discipline.² His first important work was his essay on "The Sublime and the Beautiful," which brought him into intimate relation with the foremost writers of the day, including Johnson and Goldsmith. In 1759 he became editor of the *Annual Register*, the publication of which was begun at his instance, and with which he was connected for many years. In 1761 "Single-speech" Hamilton became secretary to the Lord Lieutenant of Ireland and Burke became Hamilton's private secretary, but a better opening was made for him when three years later he was attached in the same capacity to the Marquis of Rockingham on the latter's accession to the Premiership. In 1765, through the influence of his employer he became member of the House of Commons for Wendover and from that time forward he held a foremost position amongst the orators of the day. He was strongly opposed to the harsh measures which ultimately drove the American colonists into successful rebellion, and was as fearless in his vindication of the rights of the disaffected subjects as he was sound in his views of the relation which ought to subsist between the colonies and the mother country. Burke took office in 1782 as a member of the second Rockingham Ministry, but was, along with Fox, driven from power in 1784. For some time afterwards the state of India occupied his attention, and in 1788 he was selected to carry out the impeachment of Warren Hastings for acts of maladministration committed while he was Governor-General of that country. Though the impeachment ended in an acquittal, Burke's masterly presentation of his case remains the greatest effort of the kind ever made. The outbreak of the French Revolution was the means of alienating Burke from Fox and his other Liberal associates. They disliked the popular excesses which accompanied it but looked with favour on the movement he saw in it nothing but evil and used both tongue and pen to arouse popular feeling in England against the Red Republicans. His "Reflections," published in 1790, secured for him a royal pension and in 1794 he retired into private life. His last years were rendered gloomy by separation from friends and by domestic affliction. He died in 1797 at Beaconsfield, an estate in Buckinghamshire, which he had purchased thirty years before, and on which much of his time had been spent.

These, sir, are my reasons³ for not entertaining that high opinion of untried force by which many gentlemen, for whose sentiments in other particulars I have great respect, seem to be

not end with it. Towards the close of the same year he brought in a bill for the purpose of repealing the detested fiscal laws. A year later he supported a motion that the House of Commons should go into committee "to consider of the revival" of the obnoxious Acts. This motion was negatived by two to one. Meanwhile the Declaration of Independence had been signed and war was resolved upon on both sides. In February 1778 Burke made one of his best speeches against employing the Indians to fight against the colonists, but only a meagre report of this address has been preserved. Like the one on "conciliation" it was delivered with closed doors. In December 1778 he openly advocated, as a matter of necessity, the recognition of the independence of the colonies.

² See the text of the above extract.

³ The "reasons" given by Burke for not resorting to military coercion of the colonists were these: (1) The use of force would be temporary while the cause of the trouble

so greatly captivated. But there is still behind a third consideration concerning this object, which serves to determine my opinion on the sort of policy which ought to be pursued in the management of America, even more than its population and its commerce,—I mean its *temper and character*.

In this character of the Americans, a love of freedom is the predominating feature which marks and distinguishes the whole; and as an ardent is always a jealous affection, your colonies become suspicious, restive, and untractable whenever they see the least attempt to wrest from them by force, or shuffle from them by chicane,⁴ what they think the only advantage worth living for. This fierce spirit of liberty is stronger in the English colonies probably than in any other people of the earth; and this from a great variety of powerful causes; which, to understand⁵ the true temper of their minds, and the direction which this spirit takes, it will not be amiss to lay open somewhat more largely.

First, the people of the colonies are descendants of Englishmen. England, sir, is a nation which still, I hope, respects, and formerly adored, her freedom.⁶ The colonists emigrated from you when this part of your character was most predominant; and they took this bias and direction the moment they parted from your hands.⁷ They are therefore not only devoted to liberty, but to liberty according to English ideas and on English

would be permanent: (2) It would be uncertain, and should be kept for a last resort; (3) It would injure America and make it less valuable as a possession; (4) It would be an entirely new departure in the mode of governing British colonies.

⁴ This is a purely French word meaning "deception." Burke in his speech on "Economic Reform" uses it as a verb: "many who choose to chicane." It is sometimes derived from the Latin word *ciccum* a trifle, the original meaning, on this view, being "a quarrel about trifles." Others derive it from a Byzantine Greek word, *tzukanion*, and more remotely from the Persian *changan*, a club or bat used in playing "polo." On this view the original idea of "chicane" was that of cheating at play.

⁵ Infinitive of purpose: "In order to understand."

⁶ The orator here contrasts the subserviency of Parliament to the Court—the "Jingoism"—in his own day with the more robust spirit which led to the dethronement and execution of Charles I. and the expulsion of James II. It is not a little curious that he should himself have subsequently lost his faith in "the people," and been converted by the natural excesses of the French Revolution into one of the most reactionary of statesmen.

⁷ The American colonies that took the lead in the Revolutionary War were those of New England, which were founded chiefly by Puritan exiles driven from England during the reign of Charles I. by the statecraft of Strafford and the persecutions of Laud,

principles. Abstract liberty, like other mere abstractions, is not to be found. Liberty inheres in some sensible object; and every nation has formed to itself some favourite point which, by way of eminence, becomes the criterion of their happiness. It happened, you know, sir, that the great contests for freedom in this country were from the earliest times chiefly upon the question of taxing. Most of the contests in the ancient commonwealths turned primarily on the right of election of magistrates, or on the balance among the several orders of the State. The question of money was not with them so immediate. But in England it was otherwise.⁹ On this point of taxes the ablest pens and most eloquent tongues have been exercised; the greatest spirits have acted and suffered. In order to give the fullest satisfaction concerning the importance of this point, it was not only necessary for those who in argument defended the excellence of the English Constitution to insist on this privilege of granting money as a dry point of fact, and to prove that the right had been acknowledged, in ancient parchments and blind usages, to reside in a certain body called a House of Commons. They went much further; they attempted to prove, and they succeeded, that in theory it ought to be so, from the particular nature of a House of Commons, as an immediate representative of the people; whether the old records had delivered this oracle or not. They took infinite pains to inculcate, as a fundamental principle, that in all monarchies the people must in effect themselves, mediately or immediately, possess the power of granting their own money, or no shadow of liberty could subsist.¹⁰ The colonies draw from you, as with their life-blood, these ideas and principles. Their love of liberty, as with you, fixed and

⁸ As this is one of the speeches revised by Burke and printed during his lifetime he is himself responsible for this slip in grammar.

⁹ For the truth of this statement see Hallam's "Middle Ages" chap viii and his "Constitutional History of England." The alleged royal right of taxation culminated in the claim of Charles I. to "ship-money" and was finally disposed of by the civil war of which it was the main cause.

¹⁰ This is simply a paraphrase of the language used by Pym, Hampden, and other statesmen of the Stuart period. One of them, Sir John Eliot, died while imprisoned in the Tower for his bold stand in favor of the privileges of the House of Commons.

attached on this specific point of taxing. Liberty might be safe, or might be endangered, in twenty other particulars, without their being much pleased or alarmed. Here they felt its pulse; and as they found that beat, they thought themselves sick or sound.¹¹ I do not say whether they were right or wrong in applying your general arguments to their own case.¹² It is not easy, indeed, to make a monopoly of theorems and corollaries. The fact is that they did thus apply those general arguments; and your mode of governing them, whether through lenity or indolence, through wisdom or mistake, confirmed them in the imagination that they, as well as you, had an interest in these common principles.

They were further confirmed in this pleasing error¹³ by the form of their provincial legislative assemblies. Their governments are popular in a high degree; some are merely popular; in all, the popular representative is the most weighty;¹⁴ and this share of the people in their ordinary government never fails to inspire them with lofty sentiments, and with a strong aversion from¹⁵ whatever tends to deprive them of their chief importance.

* * * * * * *

Permit me, sir, to add another circumstance in our colonies which contributes no mean part towards the growth and effect of this untractable spirit. I mean their education. In no country perhaps in the world is the law so general a study.¹⁷

¹¹ Point out the figure of speech.

¹² To have contended that the colonists were right would have prejudiced the immediate object Burke had in view, namely, to secure the adoption of a policy of conciliation; but there can be no doubt of his conviction that they were quite justified in their application of the lessons taught by English constitutional struggles.

¹³ By a simple oratorical artifice the speaker throws on the British Parliament itself the blame, if any there were, for the impression on the part of the colonies that they should not be taxed without their consent.

¹⁴ "Popular" is used here in the sense of emanating from and representing the people. The governments of the New England colonies were purely popular or democratic. Some provinces, like Pennsylvania and Maryland, had proprietary governments; and others, such as Virginia and the Carolinas, were governed under the authority of royal charters.

¹⁵ The more recent and less correct usage is "aversion to."

¹⁶ The passage omitted has reference to the effect of religion and slavery in fostering the love of liberty.

¹⁷ This statement is probably just as true now as it was when Burke made it. It is

The profession itself is numerous and powerful ; and in most provinces it takes the lead. The greater number of the Deputies sent to the Congress¹⁸ were lawyers. But all who read (and most do read) endeavour to obtain some smattering in that science. I have been told by an eminent bookseller that in no branch of his business, after tracts of popular devotion, were so many books as those on the law exported to the plantations.¹⁹ The colonists have now fallen into the way of printing them for their own use. I hear that they have sold nearly as many of Blackstone's *Commentaries*²⁰ in America as in England. General Gage marks out this disposition very particularly in a letter on your table. He states that all the people in his government are lawyers, or smatterers in law ; and that in Boston they have been enabled, by successful chicane, wholly to evade many parts of one of your capital penal constitutions.²¹ The smartness of

worthy of note that British and Canadian jurists and courts of law have learned to recognize the importance of decisions in United States cases, which are now cited much more frequently as precedents than they formerly were.

18 Prior to September, 1774, though there had been concerted action amongst the people of the different colonies in their resistance to tyrannical measures, there had been no general meeting of delegates from all the Provinces. On the fifth of that month the first "Congress" met at Philadelphia and it continued in session with closed doors till the 26th of October. During that time it adopted a declaration of colonial rights, grievances, and policy, and it drew up a respectful but firm address to the King, an equally respectful address of expostulation to the British people, and a stirring appeal to the colonists. This is the "Congress" which Burke describes as made up largely of lawyers. The number of members was 55, all the colonies but Georgia having sent delegates.

19 "Plantations" is here used for "colonies." The word is used in the same sense by other writers, but it is not very clear how it came to have that meaning. It may be merely the analogue of "colony," formed from the verb to "plant," as the latter is from the Latin *colere*, to till. On the other hand, as the southern colonies were, like the British West Indies, largely made up of extensive estates planted with sugar cane, tobacco, etc., the word may have been used at first by synecdoche for "settlement." This view derives some color from the fact that the term "plantation" was not applied to any British colonies except those in America and the West Indies.

20 Sir William Blackstone, one of the most eminent of English jurists, was, when this speech was delivered, a judge of the English Court of Common Pleas. After serving for some time in Parliament he had been raised to the Bench in 1770. He died in 1780 at the age of fifty-seven, leaving behind him a work which has made his name familiar to all students of law, his "Commentaries on the Laws of England." Though he had to deal with a state of society quite different from that found in America with the freedom of the latter from feudal customs, his observations on the principles of law are still valued by the legal profession in both Canada and the United States.

21 "Constitution" is here used in the sense of "decree" or "enactment." The "penal constitutions" referred to were a series of parliamentary enactments directed against the liberty of the people of Massachusetts in general and of Boston, the capital, in particular. They were of the most arbitrary and unjustifiable kind, and were the immediate occasion of the revolutionary war. By one Act the harbor of Boston was shut up, and by another a part of the representative constitution was annulled

debate will say that this knowledge ought to teach them more clearly the rights of legislature,²² their obligations to obedience, and the penalties of rebellion. All this is mighty well.²³ But my honourable and learned friend on the floor, who condescends to mark what I say for animadversion,²⁴ will disdain that ground. He has heard, as well as I, that when great honours and great emoluments do not win over this knowledge to the service of the State, it is a formidable adversary to government. If the spirit be not tamed and broken by these happy methods,²⁵ it is stubborn and litigious. *Abeunt studia in mores.*²⁶ This study renders men acute, inquisitive, dexterous, prompt in attack, ready in defence, full of resources. In other countries, the people, more simple and of a less mercurial²⁷ cast, judge of an ill-principle in government only by an actual grievance; here they anticipate the evil, and judge of the pressure of the grievance by the badness of the principle. They augur misgovernment at a distance, and snuff the approach of tyranny in every tainted breeze.²⁸

and the right of holding "town meetings" was practically taken away. Burke refers to the second of these Acts, and more particularly to the curtailment of the right to hold public meetings. General Gage, a good-natured, ease-loving soldier, arrived on the 17th of May, 1774, at Boston in the capacity of Commander-in-Chief. His proclamation giving effect to the enactment prohibited the calling of town meetings after the first of August. The Bostonians, however, evaded the proclamation by holding a meeting before that date and adjourning it to a later day. The adjourned meeting, according to "Boston chicane," was legal because it had not been "called," and when Gen. Gage in a quandary laid the matter before his Council for advice, he received the reply that the point was one of "law," and should be referred to the Crown lawyers. In this way an important respite was secured.

²² "Legislature" seems to be here used as the equivalent of "Parliament."

²³ An expression which would now-a-days be described as "slang."

²⁴ Referring to some one who was taking notes for the purpose of replying to him.

²⁵ That is, by the discipline of legal study and practice.

²⁶ "Manners are influenced by studies." This is a quotation from Bacon's "Essay" treating of "studies."

²⁷ An adjective formed from "Mercury," the name of one of the Roman deities. He was the god of trade and gain, and his name was derived from *mere*, which is also the root of the Latin *merx*, merchandise. The Romans of later times attributed to Mercury some of the characteristics of the Greek god "Hermes," amongst them swiftness in his movements, Hermes being the messenger of the gods. Hence the name "mercury" was given to the very volatile metal, quicksilver, and "mercurial" is applied to temperaments in the sense of "volatile," "flighty," or "excitable."

²⁸ The original derivation of "augur," is matter of conjecture. The verb is from the name "augur" applied to a class of Roman soothsayers who interpreted the will of the gods by watching the flight and singing of birds. Hence "to augur" means simply "to discern."

Point out the figures of speech in this sentence.

The last cause of this disobedient spirit in the colonies is hardly less powerful than the rest, as it is not merely moral,²⁹ but laid deep in the natural constitution of things. Three thousand miles of ocean lie between you and them.³⁰ No contrivance can prevent the effect of this distance in weakening government. Seas roll, and months pass, between the order and the execution; and the want of a speedy explanation of a single point is enough to defeat a whole system. You have, indeed, winged ministers of vengeance, who carry your bolts in their pounces to the remotest verge of the sea.³¹ But there a power steps in that limits the arrogance of raging passions and furious elements, and says, "So far shalt thou go, and no farther."³² Who are you, that you should fret and rage, and bite the chains of Nature? Nothing worse happens to you than does to all nations who have extensive empire; and it happens in all the forms into which empire can be thrown.³³ In large bodies, the circulation of power must be less vigorous at the extremities. Nature has said it. The Turk cannot govern Egypt, and Arabia, and Curdistan as he governs Thrace; nor has he the same

²⁹ As distinguished from "physical."

³⁰ In their appeal to the people of Great Britain, the Congress of 1775 said: "Can the intervention of the sea that divides us cause disparity of rights; or can any reason be given why English subjects who live three thousand miles distant from the royal palace should enjoy less liberty than those who are three hundred miles distant from it? Reason looks with indignation on such distinctions, and freemen can never perceive their propriety." Burke makes a different use in his argument of the fact that an ocean intervenes between England and her colonies. The colonists point to it as making no moral difference between their position and that of subjects at home; he points to it as making a great physical difference.

³¹ This sentence is highly figurative. The "winged messengers" referred to are ships of war which were then, and for a long time afterwards, propelled entirely by means of sails. "Pounces" is here used in the sense of "talons," the ships being compared to the eagle. The "bird of Jove" was represented by the Greek sculptors as holding a thunderbolt in his claws. The precise etymology of "pounce" in this sense is not quite certain. Some derive it from a Low Latin verb akin to *punctum*, to prick; others from the Norman-French *ponce*, the hand, corrupted from the Latin *pugnus*, the fist. "Pounce" in the sense of cloth into which eyelet holes have been pierced occurs in early English. Spenser, in the "Faerie Queene," Book I., Canto xi, Stanza 19, compares the dragon carrying the knight and his horse in flight to an overweighted bird of prey:

"As hagar'd hauke, presuming to contend
With hardy fowle above his hable (able) might,
His wearie pounces all in vaine doth spend
To trusse the pray too heavy for his flight;
Which, comming down to ground, does free it selfe by fight."

³² Cf. Job xxxviii, 11.

³³ That is, whatever the form of government may be. Compare with the instances cited by the speaker the history of the colonial empires of Greece and Rome

dominion in Crimea and Algiers which he has at Brusa and Smyrna.³⁴ Despotism itself is obliged to truck and huckster.³⁵ The Sultan gets such obedience as he can. He governs with a loose rein, that he may govern at all; and the whole of the force and vigour of his authority in his centre is derived from a prudent relaxation in all his borders. Spain, in her provinces, is, perhaps, not so well obeyed as you are in yours. She complies too; she submits; she watches times.³⁶ This is the immutable condition, the eternal law, of extensive and detached empire.³⁷

Burke.

³⁴ In a general way this half prediction of Burke's has been borne out by history, and it seems destined to a still more complete fulfilment, though the hold of the Turks on Thrace is seemingly slighter than their hold on Arabia. The Crimea has been held by Russia since 1791; Algeria was annexed to France in 1842.

³⁵ Instead of dictating. Each of these words means to "barter," or "trade." The origin of "truck" is quite uncertain, but it is in common use in this country in connection with the system of paying workmen in goods instead of cash. "Huckster" is undoubtedly derived from the Low German (or Dutch) *hucken*, to stoop. A "huckster" meant originally a pedlar of small wares which he carried in a package on his back, the name being no doubt suggested by the fact of his bending under his burden. The word seems to have been imported about the beginning of the 13th century from the Netherlands, *ster* being a Dutch as well as an English termination. It does not appear in Anglo Saxon. "Huckster" is analogous to "spinster," songster," etc., and is really a feminine form, the masculine being "hawker," probably a corruption of a now obsolete "hucker." The distinction between the Anglo Saxon masculine termination "er" and the feminine "ster" was maintained to the end of the 13th century. During the 14th century "ster" gave way to some extent to the Norman-French *ess* as a feminine termination, and words ending in "ster" began to be applied indifferently to either sex. "Spinster" is now the only one exclusively feminine, but according to Dr. Morris the masculine signification of "huckster" is comparatively recent. "Songstress" and "seamstress" are really, in form, double feminines.

³⁶ Notice the peculiar force given to the description by this iterative form of the assertion. For the name of the figure see Appendix B.

³⁷ In spite of the unquestionable oratorical pre-eminence of Burke, readers of his speeches cannot but feel the aptness of at least some of the lines in the description given of him by Goldsmith in his playful poem, "Retaliation":

Here lies our good Edmund whose genius was such,
We scarcely can praise it, or blame it too much;
Who, too deep for his hearers, still went on refining,
And thought of convincing, while they thought of dining.
Though equal to all things for all things unfit:
Too nice for a statesman, too proud for a wit;
For a patriot too cool; for a drudge disobedient;
And too fond of the *right* to pursue the *expedient*.

MORTALITY.¹

William Knox was born in 1789 in Roxburghshire, Scotland, where his father was a respectable farmer. The latter, on retiring from that occupation, took up the calling of a shopkeeper in Edinburgh, and at his residence there his talented son died in 1825. Knox was unfortunately addicted to habits of dissipation, and therefore did comparatively little work of a high order, but he has left enough to afford some idea of what he might have accomplished under more favorable conditions. His poems were all lyrical² in form, and were published in a small volume entitled "Songs of Israel," most of them being paraphrases more or less liberal of passages of Scripture.

1. Oh, why should the spirit of mortal be proud?
Like a fast-flitting meteor, a swift-flying cloud,
A flash of the lightning, a break of the wave,
Man passes from life to his rest in the grave.³
2. The leaves of the oak and the willow shall fade,
Be scattered around and together be laid;⁴

¹ This beautiful poem was a great favourite with the late President Lincoln, who was in the habit of frequently repeating it. He is said to have done so, while in a more than usually melancholy mood, a few hours before he was assassinated. The habit referred to caused the authorship of the poem to be attributed to him by some American journals, and led to his publishing a disclaimer of the honor.

² See Appendix A.

³ Name the figures used here and discuss the appropriateness of the comparisons.

The grave is spoken of as a place of rest in Job iii, 13—19; xiv, 12—13; xvii, 13—16; and John xi, 11—13. Contrast the soliloquy on suicide, "Hamlet," Act III., sc. 1. Man's life is compared to a cloud in Job vii, 9.

⁴ Cf. Isaiah i. 30; xxxiv, 4; lxiv, 6. See also Ecclesiasticus xiv, 18: "As of the green leaves on a thick tree, some fall and some grow: so is the generation of flesh and blood; one cometh to an end and another is born."

Homer makes one of his heroes compare the race of men to leaves; the passage ("Iliad" VI, 146—149) is thus rendered by Pope:

"Like leaves on trees the race of man is found,
Now green in youth, now withering on the ground;
Another race the following spring supplies;
They fall successive and successive rise:
So generations in their course decay;
So flourish these when those are pass'd away."

Horace in his "Ars Poetica," (58—63) has the following:

Licuit semperque licebit
Signatum præsente nota producere nomen.
Ut sylvæ foliis pronos mutantur in annos,
Prima cadunt; ita verbarum vetus interit ætas,
Et juvenum ritu florent modo nata vigentque,
Debemur morte nos nostraque.

Which is rendered by Sir Theodore Martin:—

A word that bears the impress of its day
As current coin will always find its way.

And the young and the old, and the low and the high,
Shall moulder to dust and together shall lie.⁵

3. The child that a mother attended and loved,
The mother that infant's affection that proved,
The husband that mother and infant⁶ that blessed,
Each—all are away to their dwelling of rest.
4. The maid, on whose cheek, on whose brow, in whose eye,
Shone beauty and pleasure—her triumphs are by;⁷
And the memories of those that have loved her and praised
Are alike from the minds of the living erased.⁸
5. The hand of the king that the sceptre hath borne,
The brow of the priest that the mitre hath worn,
The eye of the sage, and the heart of the brave,
Are hidden and lost in the depth of the grave.⁹

As forests change their foliage year by year,
Leaves that came first, first fall and disappear;
So antique words die out, and in their room
Others spring up, of vigorous growth and bloom.
Ourselves, and all that's ours, to death are due:
And why should words not be as mortal too?

Cf. Aristophanes' "Birds," v, 685 *et seq.*

⁵ Cf. Gen. iii, 19; Job vii, 21; x, 9; xvii, 16; xxi, 26; xxxiv, 15; Ps. ciii, 14; civ, 29; Ecclesiastes iii, 19—20; xii, 7; Daniel xii, 2; Cf. also Longfellow's "Psalm of Life," second stanza.

⁶ "Infant," from the Latin *in*, not, and *fans*, speaking—is a child too young to speak. A similar usage obtained in Greek. The old English form of the word, "enfant," was taken from the French, but even as early as the Elizabethan era the form "infant" had been brought in directly from the Latin. See the "Faerie Queene," Bk. VI, Canto ix, s. 14.

⁷ Parse "maid." The use of "by" in the sense of "past" after the verb "to be" is rare in England, but is very common in Scotland. In the same sense it is often used after the verb "to go."

⁸ Cf. Ecclesiastes ix, 5—6.

"Our fathers," says Sir Thomas Brown, "find their graves in our short memories, and sadly tell us how we may be buried in our survivors."

⁹ Cf. Addison's description of Westminster Abbey, "Canadian Readers," Book IV, pp. 232-233. Compare also Washington Irving's description of the same place, given in his "Sketch-book":

"What, thought I, is this vast assemblage of sepulchres but a treasury of humiliation; a huge pile of reiterated homilies on the emptiness of renown, and the certainty of oblivion! It is, indeed, the empire of Death; his great, shadowy palace, where he sits in state, mocking at the relics of human glory, and spreading dust and forgetfulness over the monuments of princes. How idle a boast, after all, is the immortality of a name!"

Cf. the grave-digging scene in "Hamlet," (Act V. Sc. 1.):—

"Imperial Cæsar, dead and turned to clay,
Might stop a hole to keep the wind away;
O that that earth, which kept the world in awe,
Should patch a wall to expel the winter's flaw."

See also the passage from Jeremy Taylor in this Reader, entitled "The Vanity of Life."

6. The peasant,¹⁰ whose lot was to sow and to reap,
The herdsman,¹¹ that climbed with his goats up the steep,
The beggar, that wandered in search of his bread,
Have faded away like the grass¹² that we tread.
7. The saint, that enjoyed the communion of Heaven,
The sinner, that dared to remain unforgiven,
The wise and the foolish, the guilty and just,
Have quietly mingled their bones in the dust.
8. So the multitude go, like the flower and the weed,
That wither away to let others succeed ;¹²
So the multitude come—even those we behold,
To repeat every tale that hath often been told.
9. For we are the same things that our fathers have been ;
We see the same sights that our fathers have seen ;
We drink the same stream, and we feel the same sun,
And run the same course that our fathers have run.¹³
10. The thoughts we are thinking, our fathers would think ;
From the death we are shrinking from, they too would shrink ;¹⁴
To the life we are clinging to, they too would cling ;
But it speeds for us all, like a bird on the wing.

¹⁰ "Peasant" is derived from the old French *paisant*, and this from the Latin *paganus*, one who lived in a rural district, the "t" of the French form being euphonic. "Pagan" is from the same root, its peculiar meaning having become associated with it from the fact that Christianity made more rapid progress amongst the inhabitants of towns and cities than of rural districts and villages. The English word "heathen" (people of the heath) acquired its meaning in a similar way.

¹¹ The older and more correct form is "herdsman."

¹² Cf. Ps. xxxvii, 2 ; xc, 5—6 ; xcii, 7 ; ciii, 15-16 ; Job xiv, 2 ; Isaiah xl, 6-8 ; li, 12 ; James i, 10-11 ; I Peter i, 24.

¹³ Cf. Montgomery's "Common Lot," stanzas 8-9.

¹⁴ Cf. Hebrews ii, 9-15. Compare also Bacon's remarks on Death :

"Men fear death as children fear the dark ; and, as that natural fear in children is increased by frightful tales, so is the other. Groans, convulsions, weeping friends, and the like, show death terrible, yet there is no passion so weak but conquers the fear of it, and therefore death is not such a terrible enemy. Revenge triumphs over death, love slights it, honour aspires to it, dread of shame prefers it, grief flies to it, and fear anticipates it."

Macaulay in his "History of England" says of two of the Rye-house conspirators :
"Russell died with the fortitude of a Christian, Sidney with the fortitude of a Stoic."

11. They loved, but the story we cannot unfold ;
They scorned, but the heart of the haughty is cold ;
They grieved, but no wail from their slumbers will come ;
They joyed, but the voice of their gladness is dumb.¹⁵
12. They died—ah ! they died ! and we things that are now,
Who walk on the turf that lies over their brow,
Who make in their dwellings a transient abode,
Meet the things that they met on their pilgrimage-road.¹⁶
13. Yea ! hope and despondency, pleasure and pain,
Are mingled together like sunshine and rain ;
And the smile and the tear, and the song, and the dirge,¹⁷
Still follow each other like surge upon surge.
14. 'Tis the wink of an eye, 'tis the draught of a breath,
From the blossom of health to the paleness of death,
From the gilded saloon¹⁸ to the bier and the shroud :
Oh, why should the spirit of mortal be proud ?

William Knox.

¹⁵ Cf. "The Common Lot" (See Note 13), stanzas 3-6 What is the figure in "a dumb voice" ?

¹⁶ Cf. Gen. xlvii, 9 ; Ps. cxix, 54 ; Heb. xi, 13 ; I Peter ii, 11. The word "pilgrimage" is in its present form as old as Chaucer. It came into English from the old French form *pelerinage*, softened in modern French into *pèlerinage*. Writers before Chaucer's time wrote "pilegrim" and "pelegrim" for "pilgrim," "m" being substituted for the "n," and "l" for the "r" of the original Latin word *peregrinus*, a stranger or foreigner—from *per* through, and *ager* a land or country. The idea of a "pilgrimage" is that of a journey made through a country that is not one's home to some destination beyond. "Peregrine" is a doublet of "pilgrim," but derived immediately from the Latin.

¹⁷ The derivation of "dirge" is involved in some doubt. It is a contraction of *dirigé*, the imperative of the Latin verb *dirigere*, to direct. It came very early into English, and for a long time retained the form "dirige." "Spenser" spells it in this way in his "Mother Hubbard's Tale":—

They whilome used duly everie day
Their service and their holy things to say,
At morn and even, besides their Antheimes sweete,
Their penie Masses, and their complynes meete,
Their Diriges, their Trentals, and their shrifts,
Their memories, their singings, and their gifts.

Even Bacon spells the word in the older form. The general opinion seems to be that the word *dirige*, which has given us this term for a mournful song, is the first word of the Latin funereal hymn beginning : *Dirige gressus meos*. Skeat, however, says it is the first word of the Latin version of Psalm v, 8, beginning : *Dirige, Dominus meus, in conspectu*, which was formerly chanted as an antiphon in the service for the dead.

¹⁸ The term "saloon," as used in America, generally means a place devoted to the sale of refreshments ; it is used here in the sense of the original French *salon*, that of a spacious and beautifully decorated hall designed for the reception of parties made up of literary, scientific, or other celebrities.

HINTS FOR READING.

This poem is meditative and solemn, and the reading must be in harmony with its sentiment. The reader must avoid declamatory tones and every display of force. The poem abounds in similes and metaphors, and they must be read fast or slow according to their nature.

In the first verse, the figures suggest swiftness of action, but the last line returns to the literal, and must be read slower and in deeper pitch. Each of the first seven verses has a similar closing, and demands a deeper, slower, and tenderer delivery. The passages descriptive of maternal affection, the gentleness of maidenhood, the innocence of childhood, and the helplessness of age, must be carefully studied for their due expression. In the fifth verse, the voice must illustrate the characters introduced, swelling into grandeur for the "king," passing into dignity and solemnity for the "priest," into calmness for the "sage," and fervor for the "brave." On the same principle the characters named in the succeeding stanzas must be impersonated. Each of the names must also be marked by due emphasis.

In the 9th, 10th, 11th and 12th stanzas the contrasts of persons and actions marked by the pronouns and verbs must have appropriate emphasis and contrary inflections. "We" and "they" mark the contrasts in verses 9 and 10; and "broad," "scorned," "grieved," "joyed" in verse 11, and "died" in verse 12, must have, not only the emphasis, but also the feeling suggested by the action:—"loved," expressed with warmth and tenderness; "scorned," with defiance; "grieved," with sadness; "joyed," with warmth, and "died," with solemnity.

Verse 13, line 3: give appropriate expression to each name, adding the falling inflection to the first three and the rising one to the last—"dirge." Read the simile according to nature.

The last stanza presents several figures. In the first line they suggest force and quickness; in the second, the first figure suggests warmth, the second coldness and silence; and the third line is very similar. Read the last line with great earnestness, and give emphasis to "mortal" and increase it on "proud."

Be careful to avoid the verse accent. The first line is thus marked for scanning and for caution:

Ō why | should the spi | rit of mōr | tal be proud?

The first foot is an iambus, and the other feet are anapests. This is the form of most of the lines. Now in the above line let "Oh why" be read slowly and in equal time, with a pause after "why;" then link together the words as far as "mortal," and give emphasis and longer time to "mortal" and pause after it; finally give "be proud" longer time.



NOWHERE.¹

Sir Thomas More, was the son of Sir John More, a judge of the King's Bench in the reign of Henry VII, and was born in London in the year 1480. Even in early youth he was noted for extraordinary ability and amiability of disposition. He spent some time in the household of Cardinal Morton, then Archbishop of Canterbury, who had him educated at Oxford. He studied law and entered upon the practice of it as a profession but the fame of his talents secured him a seat in Parliament and from that time public affairs commanded a great deal of his attention. He was a staunch upholder of popular rights but was also a favorite with Cardinal Wolsey who secured for him the honor of knighthood, several diplomatic appointments, and finally a seat in the King's Privy Council. He was placed at the head of the exchequer in 1520, and in 1529 became Lord Chancellor. The latter post he filled with singular ability and energy, clearing off all undetermined cases with unusual promptitude. He continued, in spite of his manly independence, to be a favorite with Henry VIII. until he opposed the King's divorce from Catherine of Aragon and declined an oath of allegiance which embodied an admission that the divorce was valid. For this he was condemned to death and was beheaded on Tower Hill in 1535. More remained all his life a consistent Roman Catholic, but he was at the same time the intimate friend of Erasmus and other devotees of the "new learning"² that had recently been introduced into Oxford. He wrote the first historical work of any literary value in English, a "Life of Edward V.,"³ the material for which he is supposed to have derived largely from his patron, Cardinal Morton. His most famous work, however, was his "Utopia,"¹ which was written in Latin. Had it been written in English his literary reputation would have stood higher than it did in his own day, but fame was probably a matter of comparative indifference to Sir Thomas More.

¹ In the year 1515 More was sent, in company with Cuthbert Tunstall, afterwards Bishop of London, to negotiate a treaty of alliance between Henry VIII. of England and the young prince who became in 1516 Charles I. of Spain and in 1519 Charles V. of Germany. During a visit to Antwerp More became intimately acquainted with Peter Giles, the accomplished secretary of that city, and wrote there the second, or descriptive part of his fiction. The following year the first part was written in England by way of introduction to and explanation of the second, the whole of it being composed in Latin. The book was published abroad, no edition having been issued in England during its author's lifetime, even in Latin. The title given to the fiction by More was "Utopia," from the Greek *ou* not and *topos* a place, and to him belongs, therefore, the honor of having added a highly expressive noun and adjective to the English language. A very good idea of More's purpose in writing the "Utopia" is afforded by the admirable summary of it given in the text, which is taken from "Green's History of the English People;" but in order to obtain a knowledge of his mode of treating his subject resort must be had either to the original Latin or to an old English version such as that made by Bishop Burnet in 1684, or, better still, the one made by Ralph Robinson, an Oxford scholar, in 1551.

² For a lucid and interesting account of the introduction of the "new learning" into England, and its share in bringing about the "renaissance" of English literature, see Green's "Short History of the English People," chap. vi. section 4.

³ This work Hallam pronounces to be the earliest example of good English, "pure, perspicuous, well-chosen, without vulgarisms or pedantry."

It was on one of his diplomatic missions that More describes himself as hearing news of the kingdom of "Nowhere." "On a certain day when I had heard mass in Our Lady's Church, which is the fairest, the most gorgeous and curious church or building in all the city of Antwerp, and also most frequented of people, and service being over, I was ready to go home to my lodgings, I chanced to espy my friend, Peter Giles, talking with a certain stranger,⁴ a man well stricken in age,⁵ with a black, sun-burned face, a large beard, and a cloke cast trimly about his shoulders, whom by his favour⁶ and apparell forthwith I judged to be a mariner." The sailor turned out to have been a companion of Amerigo Vespucci⁷ in those voyages to the New World

⁴ It is not improbable that More may have actually been introduced to, and had some conversation with, a returned adventurer, but for all practical purposes this "stranger" may be regarded as fictitious. The name given to him is "Raphael Hythloday" (from the Greek *hythlos*, nonsense). He is described as a Portuguese gentleman "well lerned in the Latin tongue," and "profunde and excellent in the Greke." According to the fiction he sailed with Vespucci (pronounced Ves-poo-chee) on three of his voyages, and was one of twenty-four men of whom Vespucci speaks as having been left in a fort with arms and provisions for six months. With five of his companions Hythloday travelled from place to place until they arrived at the island of Utopia, where he dwelt five years. He was so pleased with the manner of life of the inhabitants that he would not have left it "but onely to make that newe lande knowne here." He married the aunt of the poet laureate of the country, and after losing some of his companions by death he had reached Antwerp by way of Ceylon and Calicut *en route* to his former home.

⁵ "Stricken" is used here, as it frequently is in old English, in the sense of "advanced." Cf. Gen. xxiv. 1; Josh. xxiii. 1-2; I. Kings i. 1; Luke i. 7; i. 18. The verb "strike," early form "stricken," meant originally to advance with a smooth motion; with this idea was incorporated that of rapidity in order to form the conception of "striking," as the term is now ordinarily used. In old English the intransitive use of "strike," in the sense of "moving," was common, and we still use "striking in," for "joining in," as *e. g.* in the case of a procession in motion, or of a piece of music performed.

⁶ "Countenance." Spenser in the "Faerie Queene," V, vii, 39, speaks of the astonishment which *Penelope* felt at seeing her husband *Ulysses*

"Come home to her in piteous wretchednesse,
After long travell of full twenty yeares
That she knew not his favours likelinessse
For many scarres and many hoary heares."

Shakespeare frequently uses the word in this sense as *e. g.* in "Much Ado About Nothing," Act ii, Scene 1: "When I like your favour;" "As You Like It," iv. 3: "The boy is fair, of female favour;" "A Winter's Tale," v. 2: "With countenance of such distraction, that they were to be known by garment, not by favour;" "Troilus and Cressida," iv. 5: "I know your favour, Lord Ulysses, well;" "Cymbeline," v. 5: "I have surely seen him: his favour is familiar to me;" "Pericles," v. 3: "Voice and favour!—you are, you are—O royal Pericles;" "Hamlet," v. 1: "Now get you to my lady's chamber, and tell her, let her paint an inch thick, to this favour she must come."

⁷ Amerigo Vespucci was a Florentine merchant who, in the service of Spain, sailed in 1497 in the direction taken five years before by Columbus. The latter never found the mainland and it has long been a matter of dispute whether Vespucci discovered it in 1497. The evidence seems to confirm his own statement, made in a letter published in 1504, that he did. That he visited the continent and explored parts of the coast of South America in subsequent voyages is not disputed. He wrote several accounts of these expeditions but seems to have made no attempt either to depreciate Columbus, with

"that be now in print and abroad in every man's hand,"⁸ and on More's invitation he accompanied him to his house, and "there in my garden upon a bench covered with green turves⁹ we sate down, talking together" of the man's marvellous adventures, his desertion in America by Vespucci, his wanderings over the country under the equinoctial line, and at last of his stay in the kingdom of "Nowhere."¹⁰

It was the story of "Nowhere," or Utopia, which More embodied in the wonderful book which reveals to us the heart of the New Learning. As yet the movement had been one of scholars and divines. Its plans of reform had been almost exclusively intellectual and religious.¹¹ But in More the same free play of thought which had shaken off the old forms of education and faith turned to question the old forms of society and politics.¹² From a world where fifteen hundred years of Christian teaching had produced¹³ social injustice, religious intolerance, and political tyranny, the humorist philosopher turned to a "Nowhere," in

whom he was acquainted, or to give his own name to the new continent. The honor conferred on him in this way was the result of a suggestion made in 1507 by a German geographer, Waldsee Müller, who thought so little of his own proposal that a year after Vespucci died (1513) he issued a map on which the name "America" did not appear.

⁸ The art of printing from movable types was either invented or greatly improved by John Guttenberg, a German, who lived between 1400 and 1468. William Caxton who while sojourning on the Continent, had picked up a knowledge of the art, commenced the work of book-printing in London in 1471. At the time referred to by More, half a century later, printed books were in reality still very scarce and dear, as they continued to be long after his time. The work referred to here is probably Vespucci's account in Latin of his voyages, a narrative which was published in 1507.

⁹ The old form of the plural of "turf," still occasionally used.

¹⁰ In the first part of "Utopia"—the last written—More with great skill puts in Hythlodæ's mouth a description of the defective social, religious, and political systems of his own time in Europe. The traveller naturally passes to an account of better systems which he found in Utopia, and this account is given in the second part. According to More's fiction "Nowhere" was "beyond the line equinoctial," between Brazil and India. It was a crescent-shaped island, 500 miles in length, and from 200 downwards in breadth. The horns of the crescent were eleven miles apart, and the inland sea thus formed resembled a great haven which was useful for both commerce and warfare. There were in the island fifty-four cities, standing twenty-four miles apart from each other, built alike, and each peopled by the same number of families. The total population was over six millions.

¹¹ The "new learning" had its home chiefly in the University of Oxford, which was at that time highly clerical in its character.

¹² This process of questioning has gone on ever since, and was never more active than at the present day. The term "sociology," is now applied to the science which has for its subject matter "the form of society and politics," whether historical or actual.

¹³ "Had failed to eradicate" would have been historically a more correct phrase here.

which the mere efforts of natural human virtue realized those ends of security, equality, brotherhood, and freedom for which the very institution of society seemed to have been framed. It is as he wanders through this dream-land of the new reason that More touches the great problems which were fast opening before the modern world, problems of labour, of crime, of conscience, of government. Merely to have seen and to have examined questions such as these would prove the keenness of his intellect, but its far-reaching originality is shown in the solutions which he proposes. Amid much that is the pure play of an exuberant fancy, much that is mere recollection of the dreams of by-gone dreamers,¹⁴ we find again and again the most important social and political discoveries of later times anticipated by the genius of Thomas More.

In some points, such as his treatment of the question of labour, he still¹⁵ remains far in advance of current opinion. The whole system of society around him seemed to him "nothing but a conspiracy of the rich against the poor." Its economic legislation, from the "Statute of Labourers" to the statutes by which the Parliament of 1515 strove to fix a standard of wages,¹⁶ was simply the carrying out of such a conspiracy by process

¹⁴ The most noted of the political fictions preceding "Utopia," and the one which furnished More with the first hint of his work was the "Republic" of Plato. The difference between the "Utopia" and the "Republic" has been thus defined: "In the 'Republic,' Plato, in the person of Socrates, endeavours thoroughly to investigate the real nature of justice and injustice, by first investigating their character in cities, and afterwards applying the same inquiry to the individual, looking for the counterpart of the greater as it exists in the form of the less. More, in the person of Hythloday, looking round the world, perceives nothing 'but a certain conspiracy of rich men procuring their own commodities under the name and title of the common wealth.' Plato endeavours to attain to an exact idea of an abstract virtue; More seeks to devise a system in which the poor shall not perish for lack, nor the rich be idle through excuse of their riches: in which every one is equally of the commonwealth, and in which the commonwealth possess only a common wealth."

¹⁵ In the last quarter of the nineteenth century. The laboring classes in England, Canada, and the United States have long been in the habit of combining together into "unions" for the purpose of securing increased wages, and their most potent instrument of coercion has been the "strike," or general abandonment of work. The employers occasionally resort, by way of retaliation, to a "lock-out," or general closing up of their workshops and factories. By such practices much hardship is inflicted on the employees and much loss on their employers. As a remedy for the evil effects of competition in labor, coöperation between the capitalist and the laborer has been proposed, but very little progress has yet been made towards its general adoption.

¹⁶ The "Statute of Labourers" was passed by the English Parliament in 1350. In 1348 the "Black Plague" had fearfully thinned the ranks of the labouring classes in

of law. "The rich are ever striving to pare away something further from the daily wages of the poor by private fraud and even by public law, so that the wrong already existing (for it is a wrong that those from whom the State derives most benefit should receive least reward) is made yet greater by means of the law of the State." "The rich devise every means by which they may in the first place secure to themselves what they have amassed by wrong, and then take to their own use and profit at the lowest possible price the work and labour of the poor. And so soon as the rich decide on adopting these devices in the name of the public, then they become law."¹⁷ The result was the wretched existence to which the labour-class was doomed, "a life so wretched that even a beast's life seems enviable." No such cry of pity for the poor, of protest against the system of agrarian and manufacturing tyranny which found its expression in the statute-book, had been heard since the days of Piers Ploughman.¹⁸ But from Christendom More turns with a smile to "Nowhere." In "Nowhere" the aim of legislation is to secure the welfare, social, industrial, intellectual, religious, of the com-

England and the newly emancipated villeins, or land serfs, who survived, had at once been placed in a position to demand an increase of wages. This Edward III., by an ordinance passed in 1349, tried to stop, but his ordinance was a dead letter and the "Statute of Labourers" was the result of its failure to keep down wages. The preamble to this "Statute", after referring to the previous ordinance and the efforts made to enforce it against the "idle" servants, continues: "And now forasmuch as it is given to the King to understand in this present Parliament, by Petition of the Commonalty, that the said Servants, having no Regard for the said Ordinance, but their Ease and singular Covetise, do withdraw themselves to serve (*i. e.*, from serving) Great Men, unless they have Livery and Wages to the double or treble of that they were wont to take the said Twentieth year (1347) and before, to the great Damage of the Great Men and impoverishing of all the said Commonalty, whereof the said Commonalty prayeth Remedy, &c." The remuneration fixed for a carpenter was threepence and for a master mason fourpence a day, and others in proportion. This was the commencement of a long series of attempts to regulate wages, a statute having been passed for that very purpose in 1515, the very year in which More commenced his "Utopia."

¹⁷ It is curious to note how closely this language resembles that of the so-called "socialists" and "communists" of the present day. One inference from this is a tribute to More's originality; another is the unreasonableness of the dread inspired in certain classes by socialistic agitation. If so philosophical an observer as More was driven to such conclusions nearly four centuries ago it is not surprising to find them repeated by contemporary popular agitators.

¹⁸ The precise date of the the poem called "The Vision of Piers Ploughman" is not known, but it is on internal evidence assigned to the decade between 1360 and 1370. Its authorship is equally uncertain, but it has been ascribed by tradition to an English monk, named Robert Langlande, of whose personal history nothing is known. The social condition of England was then extremely bad. The destruction of life by the plague of 1348 and by the French wars of Edward III., the impoverishment of the

munity at large, and of the labour-class as the true basis of a well-ordered commonwealth. The end of its labour-laws was simply the welfare of the labourer. Goods were possessed indeed in common, but labour was compulsory with all.¹⁹ The period of toil was shortened to the nine hours demanded by modern artisans, and the object of this curtailment was the intellectual improvement of the worker. "In the institution of the weal public²⁰ this end is only and chiefly pretended²¹ and minded that what time may possibly be spared from the necessary occupations and affairs of the commonwealth, all that²² the citizens should withdraw from bodily service, to the free liberty of the mind and garnishing of the same. For herein they conceive the felicity of this life to consist." A public system of education enabled the Utopians to avail themselves of their leisure. While in England half of the population "could read no English," every child was well taught in "Nowhere."

The physical aspects of society were cared for as attentively as its moral. The houses of Utopia "in the beginning were very low, and like homely cottages or poor shepherd huts made at all adventures²³ of every rude piece of timber that came first to hand, with mud walls, and ridged roofs thatched over with straw."

country by those same wars, the efforts made by the newly emancipated villeins to better their condition, and the efforts made by the upper classes to keep them virtually, if not nominally, serfs, produced the social disturbances which culminated in the insurrection headed by Wat Tyler, in 1381. The author of the "Vision," in a poetical allegory which has been frequently compared to the "Pilgrim's Progress" of Bunyan, gives a graphic account of the troubles which afflicted the country, tracing them to their source in the corruptions of the state, of the church, and of social life. The "Vision" was written in old English and was very popular amongst the common people.

19 All communistic societies, of which there are a number in the United States, are based on the double foundation of (1) community of goods and (2) coöperation in their production; in fact each of these is the correlative of the other. Some of these societies have, by the exercise of skill, economy, and industry amassed great wealth, their failure, when they do fail, being due to other than industrial causes. See Note 40.

20 Another mode of expressing the idea embodied in the word "commonwealth," that is, the "common or public weal or welfare." "Wealth" is derived from "weal" by addition of the suffix "th," meaning condition or state, and "weal" is the noun formed from the Anglo-Saxon adverb *wel*, meaning the same as the English "well." The terms "commonwealth" and "weal public," used at first literally to signify the condition of society, came by a natural transition to mean society as an organisation, and in the time of Cromwell "commonwealth" was used in a still more limited sense to describe a form of government. Compare the etymology and use of the Latin *res publica*.

21 "Contemplated" or "planned."

22 "All that time."

23 "On no systematic plan."

The picture was really that of the common English town of More's day, the home of squalor and pestilence.²⁴ In Utopia, however, they had at last come to realize the connection between public morality and the health which springs from light, air, comfort, and cleanliness. "The streets were twenty feet broad; the houses backed by spacious gardens, and curiously builded after a gorgeous and gallant sort, with their stories one after another. The outsides of the walls be made either of hard flint, or of plaster, or else of brick²⁵; and the inner sides be well strengthened by timber work. The roofs be plain and flat, covered over with plaster so tempered that no fire can hurt or perish it, and withstanding the violence of the weather better than any lead.²⁶ They keep the wind out of their windows with glass, for it is there much used, and sometimes also with fine linen cloth dipped in oil or amber, and that for two commodities,²⁷ for by this means more light cometh in and the wind is better kept out."

The same foresight which appears in More's treatment of the questions of labour and the public health is yet more apparent in his treatment of the question of crime. He was the first to suggest that punishment was less effective in suppressing it than prevention.²⁸ "If you allow your people to be badly taught, their morals to be corrupted from childhood, and then when they are men punish them for the very crimes to which they

²⁴ For a brief but comprehensive sketch of mediæval domestic architecture see Hallam's "Middle Ages," chap. ix., part 2. Compare also Macaulay's account of domestic life in England in Vol. I., chap. iii. of his "History."

²⁵ The art of building with bricks appears to have been re-introduced into England from Flanders in the fourteenth century after having disappeared with the Roman dominion. Houses made of flint and cement were common in the western counties where the material for them abounded.

²⁶ This reads like a description of the modern flat-roof, which goes by the name of the inventor, Mansard, a French architect who died in 1666. Notice the use of "perish" as a transitive verb—a usage now inadmissible, though we still have the form "perishable," based on the transitive force of "perish."

²⁷ "Two kinds of convenience." The art of making glass was early lost in England, and even in churches and in the houses of the nobility it was used very sparingly prior to the fourteenth century. It did not come into common use amongst the people till long after More's time.

²⁸ One of the chief grounds on which free systems of education are justified is that the spread of knowledge has a tendency to prevent men from becoming confirmed criminals.

have been trained in childhood—what is this but first to make thieves, and then to punish them?" He was the first to plead for proportion between the punishment and the crime, and to point out the folly of the cruel penalties of his day.²⁹ "Simple theft is not so great an offense as to be punished with death." If a thief and a murderer are sure of the same penalty, More shows that the law is simply tempting the thief to secure his theft by murder. "While we go about to make thieves afraid, we are really provoking them to kill good men." The end of all punishment he declares to be reformation, "nothing else but the destruction of vice and the saving of men." He advises "so using and ordering criminals that they can not choose but be good; and what harm soever they did before, the residue of their lives to make amends for the same." Above all, he urges that to be remedial, punishment must be wrought out by labour and hope, so that none is hopeless or in despair to recover again his former state of freedom by giving good tokens and likelihood of himself that he will ever after that live a true and honest man." It is not too much to say that in the great principles More lays down he anticipated every one of the improvements in our criminal system which have distinguished the last hundred years.³⁰

²⁹ One of the results of the introduction of feudalism into England after the Norman conquest was to fill the land with turbulence and rapine, and to diminish greatly the respect for human life. Some of the greatest robbers were, like the outlaws of Sherwood Forest, popular heroes, and it became necessary to repress them with a strong hand. To this task Edward I. set himself with characteristic thoroughness, and the criminal law of England bore for many centuries the impress put on it during his reign. Sir John Fortescue himself an eminent jurist of the middle of the fifteenth century, makes it, in one of his eulogies of the English constitution, a matter of exultation that more Englishmen were hanged for robbery in one year than Frenchmen in seven. Unfortunately the severe penalties of the mediæval criminal code remained in force long after the necessity for them had passed away, so that the penalty of death was inflicted alike on the daring highway robber who murdered his victim and on the poor wretch who stole a few shillings' worth of goods under pressure of starvation. At one time there were under English law nearly 300 capital crimes.

³⁰ It seems strange that the draconic criminal code of the Middle Ages should have endured in England so long as it did, when the greatest jurists were unsparing in their condemnation of it. Sir Edward Coke, writing a century after More, says: "What a lamentable case it is to see so many Christian men and women strangled on that cursed tree of the gallows, in so much as if, in a large field, a man might see together all the Christians that but in one year in England come to that untimely and ignominious death, if there were any spark of grace or charity in him, it would make his heart to bleed for pity and compassion." More than a century after Coke the following language was used by Sir William Blackstone: "It is a melancholy truth, that among the variety of actions that men are daily liable to commit, no less than 160 have been declared by Act of Parliament to be felonies without benefit of clergy, or, in other words, to be

His treatment of the religious question was even more in advance of his age. If the houses of Utopia were strangely in contrast with the halls of England, where the bones from every dinner lay rotting in the dirty straw which strewed the floor, where the smoke curled about the rafters, and the wind whistled through the unglazed windows; if its penal legislation had little likeness to the gallows which stood out so frequently against our English sky; the religion of "Nowhere" was in yet stronger conflict with the faith of Christendom. It rested simply on nature and reason. It held that God's design was the happiness of man, and that the ascetic rejection of human delights, save for the common good, was thanklessness to the Giver.³¹ Christianity, indeed, had already reached Utopia, but it had few priests; religion found its centre rather in the family than in the congregation; and each household confessed its faults to its own natural head. A yet stranger characteristic was seen in the peaceable way in which it lived side by side with the older religions. More than a century before William of Orange, More discerned and proclaimed the great principle of religious tolera-

worthy of instant death." To the writings of Jeremy Bentham and the Parliamentary efforts of Sir Samuel Romilly is chiefly due the reform of the English criminal code. Bentham elaborated in his system of philosophical jurisprudence More's idea of graduating punishment according to the nature of the crime, and both Blackstone and Bentham did much good by showing that the true intention of all legal penalties is prevention not retribution. The immediate occasion of Romilly's efforts at reform was the execution of a poor woman, the wife of a man who had been pressed into the naval service. To furnish herself and child with the necessities of life she was tempted to steal a few shillings' worth of lace and was detected in the act. Extraordinary efforts were made by way of petition to save her life, and the shock given to the public mind by her execution made it possible to agitate successfully for legislative reform of the criminal practice.

³¹ More seems, from passages in his "Utopia"—and in this respect his philosophy and practice of life were in accord—to have been a believer in the theory of Epicurus. Speaking of the "Utopians" he says: "They reason of virtue and pleasure. But the chiefe and principall question is in what thinge, be it one or moe, the felicitye of man consistethe. But in this poynte they seme almoste to much geven and enclnyed to the opinion of them, which defende pleasure, wherein they determine either all or the chiefyste parte of man's felicitye to reste. And (whyche is more to be marveled at) the defense of this so deyntye and delicate an opinion, they fetche even from their grave, sharpe, bytter, and rygorous religion." There is in this passage an evident intention on the part of More, himself at once a genial man of the world and a devout Christian, to discountenance the asceticism so prevalent in his day amongst churchmen. It is not a little singular that one whose views on most questions were so sound should have given even a qualified approval of suicide as a means of escape from incurable evils. At its best suicide is always the refuge of the coward. No truly brave man of sound mind ever took his own life.

tion.³² In "Nowhere" it was lawful to every man to be of what religion he would. Even the disbelievers in a Divine Being or in the immortality of man, who by a single exception to its perfect religious indifference were excluded from public office, were excluded, not on the ground of their religious belief, but because their opinions were believed to be degrading to mankind, and therefore to incapacitate those who held them from governing in a noble temper. But they were subject to no punishment, because the people of Utopia were "persuaded that it is not in a man's power to believe what he list."³³ The religion which a man held he might propagate by argument, though not by violence or insult to the religion of others. But while each sect performed its rites in private, all assembled for public worship in a spacious temple, where the vast throng, clad in white, and grouped round a priest clothed in fair raiment wrought marvelously out of birds plumage, joined in hymns and prayers so framed as to be acceptable to all. The importance of this public devotion lay in the evidence it afforded that liberty of conscience could be combined with religious unity.

But even more important than More's defence of religious free-

³² The text of More's fiction shows that even he was not tolerant of atheism, and in official life he was in reality a bitter persecutor, just as, while in theory he was a criminal reformer, he did not hesitate to apply torture for the purpose of obtaining evidence. In his "Apologie," replying to some false accusations, he admits torturing "thieves murderers, and robbers of churches," but denies the charge of torturing "heretykes," notwithstanding that he regarded them as much worse than all the others. He wished to have it engraved on his tombstone that he was "*Furibus, Homi-cidis, Hæreticisque Molestus*"—"A terror to thieves, murderers, and heretics." The most that can be said for him, therefore, is that while he saw clearly that toleration must be the rule in a state of ideal perfection, he was unable in actual life to shake off the influences by which he was surrounded. The credit of professing religious toleration in practice as well as theory is really due to William III, and to his adviser John Locke; but the difficult lesson of perfect toleration toward his persecutors was first set by John Bunyan, who was in some respects superior to both More and Locke, the latter of whom was his contemporary.

³³ "What he chooses to believe." In old English this verb was used, as it still is in German, impersonally, and this form is found as late as Spenser, who uses it both ways. See the "*Faerie Queene*," ii., 9, 1: "Behold, who list;" iii., 2, 12: "Her list in stryful termes with him to balke;" iv., 9, 35: "As list them to devise." Chaucer uses the word impersonally, as in the "*Canterbury Tales*," l. 1006: "And did with all the contree as him leste;" l. 1054: "She walketh up and down where as hire list;" l. 1185: "Love if thee lust." The word occurs as a personal verb in Shakespeare (l. Henry vi., Act I., scene 5: "Conquers as she lists"), and in the New Testament (John iii., 3: "The wind bloweth where it listeth;" and James iii., 4: "Whithersoever the governor listeth"). "List" is from the Anglo-Saxon *lystan*, to desire, which was always used impersonally. Compare the German: "*Es lüftet mich* or *mich lüftet*, I feel a desire for." "List" and "lust" are from the same root. The former is used as a substantive for "desire," in *Othello* II., sc. 1.

dom was his firm maintenance of political liberty against the monarchy. Steady and irresistible as was the growth of the royal power, it was far from seeming to the keenest political thinker of that day so natural and inevitable a development of our history as it seems to some writers in our own. In political hints which lie scattered over the whole of the "Utopia" More notes with a bitter irony³⁴ the advance of the new despotism.³⁵ It was only in 'Nowhere' that a sovereign was "removeable on suspicion of a design to enslave his people." In England the work of slavery was being quietly wrought, hints the great lawyer, through the law. "There will never be wanting some pretence for deciding in the king's favor; as, that equity is on his side, or the strict letter of the law, or some forced interpretation of it: or if none of these, that the royal prerogative³⁶ ought with conscientious judges to outweigh all other considerations." We are startled at the precision with which More describes the processes by which the law courts were to lend themselves to the advance of tyranny till their crowning judgment in the case of ship-money³⁷. But behind these judicial expedients lay great principles of absolutism, which, partly from the example of foreign monarchies, partly from the sense of social and political insecurity, and yet more from the isolated position of the Crown, were gradually winning their way in public opinion. "These notions"—More goes boldly on, in words written, it must be remembered, within the precincts of Henry's court and beneath the eye of Wolsey—"these notions are fostered by the maxim that the king can do no wrong,³⁸ however much he may wish to do it;

³⁴ See Appendix B.

³⁵ That is, the despotism of the Tudors and Stuarts, which led eventually to the Civil War and the Revolution.

³⁶ The fundamental idea of "prerogative" is the right of its possessor to a certain privilege or preference, from the Latin *prærogativus*, one who is allowed the privilege of expressing his opinion before others do so. A description of the prerogatives, legitimate and as actually exercised, of the kings of England is given in Hallam's "Middle Ages," chap. viii., part 3.

³⁷ For a full account of the specious arguments adduced in support of the king's prerogative during the Stuart period see Macaulay's "History of England" and Hallam's "Constitutional History." The "ship-money" case arose out of the refusal of John Hampden to pay what he believed to be an illegal tax.

³⁸ This maxim, interpreted in a different sense, is now the fundamental principle of

that not only the property, but the persons of his subjects are his own; and that a man has a right to no more than the king's goodness thinks fit not to take from him."³⁹ It is only in the light of this emphatic protest against the king-worship which was soon to override liberty and law that we can understand More's later career. Steady to the last in his loyalty to Parliaments, as steady in his resistance to mere personal rule, it was with a smile as fearless as the smile with which he penned the half-jesting words of his "Utopia" that he sealed them with his blood on Tower Hill⁴⁰.

—*Green's History.*

responsible government in Canada as well as in England. The "king can do no wrong" now, because whenever wrong is done his advisers, and not he, are responsible to the people for the doing of it. They can evade this responsibility in only one way, namely, by resigning and allowing the king to find other ministers who are willing to be held accountable for his actions or his policy.

³⁹ This is a brief statement of the doctrine of "divine right," which afterwards became such a favorite with James I. and his successors.

⁴⁰ The political fiction, which is in reality a kind of allegory, has long been a favorite mode of bringing before the public peculiar theories in politics or sociology. In the hands of a good writer, who possesses a vigorous imagination and is a thorough student of the problems he proposes to solve, it is calculated to be very effective as a species of propagandism. One who is able to discern clearly the causes of crime, pauperism, excessive mortality, and the other evils that affect the body politic, is in a position to indicate the best remedies by drawing a picture of an imaginary state of society which is free, or at least comparatively so, from such drawbacks. Plato does this to some extent in his dialogue, "The Republic," in the course of which he sets forth what he conceives to be the fundamental condition of a good society and contrasts it with the social corruptions of various existing forms of government. More's "Utopia" is the best political fiction ever penned. Since its publication many other writers have put forth imitations more or less skilfully constructed. Lord Bacon left a fragment entitled the "New Atlantis," in which he sketched a model college established for the true interpretation of nature. It was his intention to embody in it "a frame of laws on the best state or mould of a commonwealth," but the work was never completed. One of the most celebrated of such fictions is the "Oceana," in which James Harrington (1611-1677) embodied his conception of a perfect form of government, which, he thought, "should be established on an equal agrarian basis, rising into the superstructure on three orders—the senate debating and proposing, the people resolving, and the magistracy executing by an equal rotation through the suffrage of the people given by ballot." By "Oceana" Harrington meant Britain, and his work attracted a good deal of attention in his own day. He is far inferior to More, however, in breadth of view, in keenness of observation, and in versatility of treatment. Of his work Hallam says: "In general it may be said of Harrington that he is prolix, dull, pedantic, and seldom profound; but he sometimes redeems himself by just observations." The more modern fictions are too numerous to be even specified here, to say nothing of the writings of such communists as St. Simon, Fourier, Owen, Noyes, and others, who endeavoured to reduce their doctrines to practice by founding societies based on coöperation in the production of goods and community in possession of them. Their writings are descriptive treatises but not fictions. The best and fullest description of the most recent attempts to carry socialistic theories into actual practice is to be found in Nordhoff's "Communitistic Societies of the United States," which includes detailed accounts of the Economists, Zoarites, and Shakers, and of the Amana, Oneida, Bethel, Aurora, Icarian, and other existing societies.

MY MIND TO ME A KINGDOM IS.¹

Thomas Percy, Lord Bishop of Dromore, laid a doubtful claim to lineal descent from the ancient House of Percy. He was the son of a village grocer, and was born in 1728 at Bridgenorth in Shropshire. He received his early education at the free school of his native place, and afterwards passed through Oxford. He studied for the church, and from 1756 to 1769 was in charge of a country vicarage in Northamptonshire. During this interval he did a good deal of literary work of comparatively little importance, but in 1765 was published his "Reliques of Ancient English Poetry," which is the most enduring monument to his literary fame. He had a keen appreciation of the old ballad poetry of England, and was fortunate in receiving valuable aid from Shenstone, Johnson, Garrick, and other literary friends. The "Reliques" did not meet with a very cordial reception at first, but they won their way by degrees to popularity and exercised a great and beneficial influence on English literature. Percy, in 1769, became chaplain to the king and, after several intermediate promotions, was in 1782 elevated to the see of Dromore, over which Jeremy Taylor had once presided. Towards the close of his long and active life he became blind, and at length passed peacefully to his rest at the age of eighty-two.

1. My minde to me a kingdome is ;²
 Such perfect joy therein I finde,
 As farre exceeds all earthly blisse,
 That God or nature hath assignde :
 Though much I want that most would have,
 Yet still my minde forbids to crave.³

¹ "This excellent philosophical song," says Bishop Percy, in whose "Reliques" it finds a fitting place, "appears to have been famous in the sixteenth century. It is quoted in Ben Jonson's "Every Man out of his Humour," Act I, Scene 1. In the "Reliques" only eleven stanzas are given, the twelfth in the above text being added from a reprint copy of a MS. edition in the Bodleian Library at Oxford. In that MS. the poem is ascribed to Sir Edward Dyer, a friend of Sir Philip Sydney. The date of the poem is unknown. Jonson's play, above mentioned, was first acted in 1599, and Percy took most of the stanzas from a music book, one edition of which appeared as far back as 1588.

² This song is sometimes reprinted with modernized spelling. For obvious reasons the old orthography has been retained in the text. To make any literal change in such a composition would be to materially lessen its value as a study in English literature.

³ The prevalent idea of this stanza was a favorite one with the writers of the sixteenth and seventeenth centuries. Joshua Sylvester (1563-1618) in a little poem entitled "A Contented Mind," says :

"I weigh not fortune's frown or smile,
 I joy not much in earthly joys,
 I seeke not state, I reck not style,
 I am not fond of fancy's toys ;
 I rest so pleased with what I have,
 I wish no more, no more I crave."

2. Content I live: this is my stay,
 I seek no more than may suffice :
 I presse to beare no haughtie sway ;
 Look, what I lack my minde supplies.
 Loe ! thus I triumph like a king,
 Content with that⁴ my minde doth bring.
3. I see how plentie surfets oft,
 And hastie clymbers soonest fall ;
 I see that such as sit aloft
 Mishap doth threaten most of all :⁵
 These get with toile, and keep with feare ;
 Such cares my minde could never beare.

Robert Southwell (1561-1595) in his poem, "Content and Rich," elaborates the same idea with equal felicity :

My conscience is my crown ;
 Contented thoughts my rest ;
 My heart is happy in itself,
 My bliss is in my breast.

My wishes are but few,
 All easy to fulfil :
 I make the limits of my power
 The bounds unto my will.

Enough I reckon wealth ;
 That mean the surest lot
 That lies too high for base contempt,
 Too low for envy's shot.

I fear no care for gold,
 Well-doing is my wealth ;
 My mind to me an empire is,
 While grace affordeth health.

Spenser, in the "Faerie Queene," Book VI., canto ix., stanzas 20-25, puts in the mouth of the aged shepherd, *Melibœe*, a similar sentiment, similarly expressed. The twentieth stanza, descriptive of a shepherd's life, reads :

"Surely, my sonne," (then answer'd he againe)
 "If happy, then it is in this intent,
 That having small yet doe I not complaine
 Of want, ne wish for more it to augment,
 But doe my selfe with that I have content ;
 So taught of nature, which doth little need
 Of forreine helpes to lifes due nourishment ;
 The fields my food, my flock my rayment breede ;
 No better doe I weare, no better doe I feed."

Shakespeare makes *Iago* say in "Othello," iii., 3 :

"Poor, and content, is rich, and rich enough ;
 But riches, fineless (unlimited), is as poor as winter,
 To him that ever fears he shall be poor."

⁴ Parse "that."

⁵ Cf. Proverbs, xvi., 18. Southwell in the poem already quoted says :

'I clip high-climbing thoughts,
 The wings of swelling pride ;
 Their fall is worst that from the height
 Of greatest honour slide.

Since sails of largest size
 The storm doth soonest tear,
 I beare so low and small a sail
 As freeth me from fear."

Cf. Shakespeare's "Timon," iv., 2 :

"O the fierce wretchedness that glory brings us !
 Who would not wish to be from wealth exempt,
 Since riches point to misery and contempt?"

4. No princely pompe nor welthie store,
 No force to winne the victorie :
 No wylie wit to salve a sore,
 No shape to winne a lovers⁶ eye :
 To none of these I yeeld as thrall ;
 For why my minde dispiseth all.
5. Some have too much, yet still they crave,
 I little have, yet seek no more ;
 They are but poore, tho' much they have,
 And I am rich with little store :⁷
 They poore, I rich ; they beg, I give ;
 They lacke, I lend ; they pine, I live.⁸
6. I laugh not at anothers losse,
 I grudge not at anothers gaine,⁹
 No worldly wave my minde can tosse,
 I brooke that is anothers bane :¹⁰

⁶ In old English the apostrophe was not used as a mark of the possessive case even after the vowel of the possessive ending was dropped. See Mason's Grammar, 75-76 and foot notes.

⁷ See Spenser's description of Avarice, "Faerie Queene," I, iv., 29 :

"Most wretched wight, whom nothing might suffice ;
 Whose greedy lust did lacke in greatest store ;
 Whose need had end but no end covetise ;
 Whose welth was want, whose plenty made him pore ;
 Who had enough, yett wished ever more."

John Heywood (1500-1565) says in one of his poems :

"The loss of wealth is loss of dirt,
 As sages in all times assert ;
 The happy man's without a shirt."

⁸ Notice the antitheses in this stanza and in other parts of the poem.

⁹ Compare Southwell :

"I envy not their hap
 Whom nature doth advance ;
 I take no pleasure in their pain
 That have less happy chance.

To rise by others' fall
 I deem a losing gain ;
 All states with others' ruin built
 To ruin run amain."

¹⁰ "Brook" in very old English meant to "enjoy ;" in more modern times the meaning was toned down until it came to signify merely "to endure," or "put up with." It is from the Anglo-Saxon *brucan*, to enjoy. The meaning is that the contented man can put up with, if not positively enjoy, what others find utterly destructive of their happiness.

I feare no foe, nor fawne on friend—
I loth not life, nor dread mine end.

7. I joy not in no earthly bliss:¹¹

I weigh not Ceresus wealth a straw:

For care, I care not what it is;¹²

I feare not fortunes fatall law:¹³

My minde is such as may not move

For beautie bright or force of love.

8. I wish but what I have at will:

I wander not to seeke for more ;

I like the plaine, I clime no hill ;

In greatest storms I sitte on shore,

And laugh at them that toile in vaine

To get what must be lost againe.

9. I kisse not where I wish to kill:

I feigne not love where most I hate ;

I breake no sleep to winne my will ;

I wayte not at the mighties gate.

I scorne no poore, I feare no rich ;

I feele no want, nor have too much.¹⁴

¹¹ In old English double negatives are very common.

¹² Cf. Phil., iv., 10-12 ; I. Timothy, vi., 6-9 ; Hebrews, xiii., 5 ; Matt., vi., 25-34.

¹³ Southwell says :

“ No change of Fortune's calm
Can cast my comforts down :
When Fortune smiles, I smile to think
How quickly she will frown.

And when in froward mood,
She proved an angry foe,
Small gain, I found, to let her come—
Less loss to let her go.”

Jeremy Taylor says : “ It conduces much to our content, if we pass by those things which happen to our trouble. and consider that which is pleasing and prosperous ; that by the representation of the better the worse may be blotted out.”

¹⁴ Compare Sylvester :

“ I feign not friendship where I hate,
I fawn not on the great in show,
I prize, I praise a mean estate,
Neither too lofty nor too low ;
This, this is all my choice, my cheer,
A mind content, a conscience clear.”

10. The court, ne cart, I like, ne loath;¹⁵
 Extremes are counted worst of all;¹⁶
 The golden meane betwixt them both
 Doth surest sit, and fears no fall:
 This is my choyce, for why I finde,
 No welth is like a quiet minde.
11. My welth is health and perfect ease;¹⁷
 My conscience clere, my chiefe defence:¹⁸
 I never seeke by brybes to please,
 Nor by desert to give offence.
 Thus do I live, thus will I die—
 Would all did so as well as I!
12. Some weigh their pleasures by their lust;
 Their wisdom by their range of will;
 Their treasure is their only trust,
 Their clokéd-craft their store of skill:
 But all the pleasure that I finde,
 Is to maintain a quiet minde.

—Anonymous.

¹⁵ "I neither like nor loathe either the court or the cart," that is, either the life of a courtier or that of a laborer. "Ne" for "neither" and "nor" is very common in Chaucer and even in Spenser. "Ne" is from the Anglo Saxon *na*, no; "neither" is compounded of *na* and *hwæther*, whether, which of two; "nor" is contracted from "nother," a doublet of "neither," and the more correct form of the two.

¹⁶ Cf. Proverbs, xxx., 8. Sylvester says:

"I see ambition never pleas'd,
 I see some Tantals (plural of *Tantalus*) starv'd in store;
 I see gold's dropsy seldom eas'd,
 I see e'en Midas gape for more.
 I neither want, nor yet abound:
 Enough's a feast; content is crown'd."

¹⁷ Cf. Addison: "Contentment produces, in some measure, all those effects which the alchymist ascribes to what he calls the philosopher's stone; and if it does not bring riches, it does the same thing by banishing the desire of them. If it cannot remove the disquietudes arising from a man's mind, body, or fortune, it makes him easy under them."

¹⁸ Shakespeare makes *Wolsey* say ("Henry VIII.," iii., 2):

———"I feel within me
 A peace above all earthly dignities,
 A still and quiet conscience."

HINTS FOR READING.

Verse 1. Line 1: Emphasise "kingdome," not "minde," as the whole poem unfolds the boundless resources of the mind, ample as those of a kingdom. To emphasise mind would suggest that some other object had been named in contrast with mind, as a kingdom. In line 6 emphasise "minde." Line 2: Give rising inflection to "finde."

Verse 2. Line 1: Emphasise "this." Line 4: Emphasise "minde supplies." Line 5: Emphasise "king."

Verse 3. Line 4: Emphasise "mishap" and pause after it and "threaten." Line 6: Give force to "my minde" and pause.

Verse 4. End each negative with a rising inflection except "eye" which takes a falling inflection. Line 5: Emphasise "none" and "thrall," and end the stanza with warmth and swell of voice.

Verse 5. Lines 1 and 2: Contrast by emphasis "some" and "I." Lines 3 and 4: Contrast similarly "poore" and "rich," "much" and "little;" pause after "rich." Lines 5 and 6: Contrast by inflections the respective predicates.

Verse 6. End lines 1 and 3 with rising, and 2 and 4 with falling inflections. Line 4: Pause at "that" and emphasise "another's bane." Line 5: Give an expression of defiance to "feare no foe," and of scorn to "fawne;" give contrary inflections to the antithetical terms, and end the line solemnly.

Verse 7. Line 2: Emphasise "straw" with expression of contempt. Line 3: Emphasise "is" with falling inflection. Line 4: Emphasise "fear" and give rising inflection to "law."

Verse 8. Line 2: Give rising inflection to "more." Line 4: Give some emphasis to "I." Line 5: Give scornful emphasis to "laugh." Line 6: Pause at "get" and end solemnly.

Verse 9. Lines 1 and 2: Emphasise "kisse," "kill," "love," and "hate;" read the two lines with sternness. Read line 4 with scornful expression. Line 5: Read the first half tenderly, and the second haughtily.

Verse 10. Give emphasis with contrary inflections to "like" and "loath."

Verse 11. Line 1: Emphasise "my" and "health," and in line 2 "conscience clere." Line 3: Emphasise "bribes," and in line 4 "desert" with the falling inflection, pausing after both. Line 5: Read the latter half slower, lower, and more solemnly. Line 6: Read this similarly and with great earnestness, and give "I" the rising inflection.

Verse 12. Line 2: Pause at "pleasures," and read "by their lust" deeper and more sternly. Line 2: Pause at "wisdom." Read the last two lines slower; give emphasis to "I;" pause at "is" and "maintain," and give increased force to "quiet mind."

The reader may, according to taste or judgment, vary the inflections and even the emphasis; but, whatever changes taste or judgment may suggest, the antithesis must be well marked and correctly rendered by vocal and mental expression.

THE PILGRIM'S PROGRESS.¹

John Bunyan, the author of the best and most popular allegory ever written, was born in 1628 in the village of Elstow, near Bedford, England. His father's occupation was that of a tinker, and Bunyan was brought up to the same humble calling. The elder Bunyan was not one of the itinerant menders of tinware, but a resident in the village, and having in some way acquired the art of reading and writing—rare accomplishments amongst people of his rank in those days—he taught them to his son. Bunyan's youthful life seems to have been outwardly tolerably respectable, at least not markedly disreputable, but he was the possessor of a morbidly sensitive conscience, and under its influence has himself given rise to wrong impressions about his mode of life. He served for a short time in the Royalist army during the Civil War, but at the age of nineteen he again settled down in his native place. His marriage with a simple-minded, pious woman, in whose temperament unquestioning faith was as marked a characteristic as doubt inclining to despondency was in his, seems to have been instrumental in bringing his mind into that state of rest which he describes as "peace in believing." He resolved to preach to others the way of salvation as he himself had found it, and deep earnestness and simple eloquence soon made the Bedford Baptist preacher famous. As a Nonconformist minister, in spite of his Royalist services, he suffered persecution at the hands of the prelatical party after the Restoration. In 1660 he was thrown into Bedford gaol, and he remained a prisoner there for twelve years. In the spirit and almost in the language of the Apostles, when they were ordered by the Jewish Sanhedrin to desist from preaching, he replied to the threat of capital punishment that if released to-day "he would preach by God's help to-morrow." His prison was, like all others in that day,² a filthy place—unfit for even the worst of felons amongst whom he was forced to live, and the severity of imprisonment was in his case aggravated by the knowledge of the hardship his absence inflicted on his poor family. He might have had his freedom at any time by compromising matters with the powers that were, but he valued principle more than either life or loved ones, and remained in prison until he was released in 1672 on such terms as allowed him to resume the work of preaching the Gospel. His

¹ *Christian*, the "Pilgrim" whose "progress from this world to that which is to come" is described in the allegory, is undoubtedly Bunyan himself, the work being one of those usually known as subjective or autobiographical. This can be fairly presumed from a comparison of the "Progress" with what has been told of his life by others, but the strongest proof is to be found in his own autobiographical writings and especially in his "Grace Abounding to the Chief of Sinners," in which he gives a graphic account of the process by which the careless, if not profane, tinker was converted into a Christian preacher thoroughly imbued with the spirit of martyrdom. The language of the allegory is one of the best and purest specimens of English to be found in the whole range of literature; it is the language of a man of great intellect and vivid imagination, who had no acquaintance with foreign tongues, and who drew his inspiration almost exclusively from the ordinary version of the Old and New Testaments, which is itself unexcelled as a specimen of terse and idiomatic English.

² John Howard, the great prison reformer, was born a century after Bunyan (1727).

popularity as a preacher was widespread, and in London, whenever he officiated there, crowds assembled to hear him. He was left unmolested during the reign of James II., and died in peace in 1688. Besides the "Pilgrim's Progress" he wrote the "Holy War" an allegory inferior only to its great companion.

As I walked through the wilderness of this world, I lighted on a certain place, where was a den,³ and laid me down in that place to sleep: and as I slept, I dreamed a dream.⁴ I dreamed, and behold, I saw a man⁵ clothed with rags, standing in a certain place, with his face from his own house, a book in his hand, and a great burden upon his back.⁶ I looked, and saw him open the book, and read therein; and as he read, he wept and trembled; and not being able longer to contain, he broke out with a lamentable cry, saying "What shall I do?"⁷

In this plight, therefore, he went home and restrained himself as long as he could, that his wife and children should⁸ not

³ By this word Bunyan fittingly designates his prison cell. He had it in his mind again when he described the "dungeon" in which he and *Hopeful* were confined in *Doubling Castle*. There were three prison houses in Bedford, and it is not absolutely certain to which of them he was committed, but the uncontradicted testimony of tradition points to the smallest and worst of the three as his place of confinement. This was one built on the middle of the bridge crossing the river Ouse, and as the bridge was less than fourteen feet wide the prison must have been not more than twelve feet square. In this small place Bunyan was forced to spend twelve years during which time, besides laboring for the support of his family, he wrote several of his well-known works, including the "Pilgrim's Progress." The bridge having been removed in 1811 to make way for a new one, Bunyan's "den" disappeared with it.

⁴ For the case of "dream" see Mason's Grammar, 372.

The author's defence of his choice of the allegory as a medium of instruction is given in the singular little poem called his "Apology for his Book," which ought to be read as an introduction to the "Progress" itself. In it he says:

"This book, it chalketh out before thine eyes
The man that seeks the everlasting prize;
It shows you whence he comes, whither he goes,
What he leaves undone; also what he does;
It also shows you how he runs and runs,
'Till he unto the gate of glory comes.
It shows, too, who set out for life amain,
As if the lasting crown they would attain;
Here, also, you may see the reason why
They lose their labour, and like fools do die."

⁵ The name of the "man" was—as he himself afterwards tells the porter of the "Beautiful" palace—*Graceless*, from the *City of Destruction*. It is worthy of note, as being in strict keeping with the truth of the allegory, that Bunyan does not call him *Christian* until after he has actually set out on his pilgrimage from *Destruction*.

⁶ Isaiah lxi., 6; Luke xiv., 33; Psalm xxxviii., 4. The "book" in his hand is "The Book"—the Bible.

⁷ Acts ii., 37; Habakkuk i., 2; Heb. ii., 2, 3.

⁸ Bunyan, like older writers, uses "should" in a sense nearer that of the original Anglo-Saxon verb than is the one in which it is usually employed by modern authors. "Should"—from *sculan*, to owe, or be under an obligation—indicates here *Christian's*

perceive his distress; but he could not be silent long, because that his trouble increased. Wherefore at length he brake his mind to his wife and children, and thus he began to talk to them: "O my dear wife," said he, "and you the children of my bowels, I, your dear friend, am in myself undone by reason of a burden that lieth hard upon me; moreover, I am certainly informed that this our city⁹ will be burnt with fire¹⁰ from heaven; in which fearful overthrow, both myself, with thee my wife, and you my sweet babes,¹¹ shall miserably come to ruin, except (the which¹² I see not) some way of escape can be found, whereby we may be delivered." At this his relations were sore amazed; not for that they believed¹³ that what he had said to them was true, but because they thought that some frenzy distemper had got into his head;¹⁴ therefore, it drawing towards night, and they hoping that sleep might settle his brains, with all haste they got him to bed. But the night was as troublesome to him as the day; wherefore, instead of sleeping, he spent it in sighs and tears. So when the morning was come, they would¹⁵ know how he did. He told them, "Worse and worse." He also set¹⁶ to talking to them again; but they began to be

extreme anxiety to hide his distress from his family This word is doubly a past form, for it comes from *scolde*, preterite from *seal*, which was itself a past tense used with a present signification.

⁹ "This world."

¹⁰ II. Peter iii., 7, 10.

¹¹ This reference to his wife as an unconverted woman shows that Bunyan's allegory must not be interpreted too strictly in an autobiographical sense. He was twice married, and while his first wife was a professing Christian before his own conversion his second was undoubtedly one before the "Progress" was written. The second Mrs. Bunyan made persistent and courageous efforts to secure his release from prison, and devoted herself to the support of his four children by his first marriage. He had an intense affection for all his children but particularly for one of them, a daughter who was blind, and to whom he frequently refers.

¹² The use of "the" before "which" was common in Old English. See Mason's Grammar, 160.

¹³ Explain this construction.

¹⁴ Bunyan says in his "Law and Grace:" "Sometimes I have been so loaden with my sins, that I could not tell where to rest, nor what to do; yea, at such times I thought it would have taken away my senses."

¹⁵ Compare note 8. "Would" is here used in the sense of "wishing," which is the original force of the Anglo-Saxon verb *willan*. The old form of the past tense is "wolde," which occurs constantly in Chaucer and even Spenser.

¹⁶ This use of "set" was formerly quite common. We still use it in the sense of beginning an undertaking, but we put the preposition "out" along with it; as, e.g., "to set out on a journey."

hardened. They also thought to drive away his distemper by harsh and surly carriage to him ; sometimes they would deride, sometimes they would chide, and sometimes they would quite neglect him. Wherefore he began to retire himself¹⁷ to his chamber, to pray for and pity them, and also to condole¹⁸ his own misery : he would also walk solitarily in the fields, sometimes reading, and sometimes praying ; and thus for some days he spent his time.

Now I saw, upon a time, when he was walking in the fields, that he was (as he was wont¹⁹) reading in his book, and greatly distressed in his mind ; and as he read, he burst out, as he had done before, crying, "What shall I do to be saved ?"²⁰

I saw also that he looked this way, and that way, as if he would run ; yet he stood still, because (as I perceived) he could not tell which way to go. I looked then, and saw a man named Evangelist²¹ coming to him, who asked, "Wherefore dost thou cry ?"

He answered, "Sir, I perceive by the book in my hand that I am condemned to die, and after that to come to judgment ;²² and I find that I am not willing to do the first,²³ nor able to do the second."²⁴

¹⁷ The exact English translation of the French *se retirer*. "Retire" is now used intransitively, without the reflexive pronoun, when the subject of the verb withdraws himself ; it is still used transitively when he withdraws something else, as *e.g.* commercial paper from circulation.

¹⁸ Milton and other old writers use "condole" in the sense in which Bunyan here uses it—namely that of "bemoaning ;" it is now used almost exclusively in the sense of "sympathising," is followed by "with," and has for its object not the cause of suffering but the person enduring it. Bunyan afterwards describes *Giant Despair* as leaving *Christian* and *Hopeful* "to condole their misery and mourn under their distress" when he had beaten them in his vile dungeon.

¹⁹ "Wont" is the past participle of the old verb "wonen," to dwell, to be used to. Chaucer employs the form "woned" and More has "woont." The participial form came to be used also as a noun synonymous with "custom," as in the sentence, "it was his wont."

²⁰ Acts xvi., 30.

²¹ *Evangelist* represents all whose mission is to preach the gospel. The name implies that he is the bearer of "good news" (see Luke ii., 8-10, and iv., 16-19). Although Bunyan introduces *Evangelist* more than once afterwards in his allegory he for obvious reasons gives him no individuality such as he confers on most of his other creations.

²² Heb. ix., 27 ; Eccles. xi., 9 ; Rom. xiv., 10 ; II. Cor., v. 10 ; Ps. cxix. 120.

²³ Job xvi., 21, 22. ²⁴ Ezekiel xxii., 14.

Then said Evangelist, "Why not willing to die, since this life is attended with so many evils?"²⁵ The man answered, "Because I fear that this burden that is upon my back will sink me lower than the grave, and I shall fall into Tophet."²⁶ And, sir, if I be not fit to go to prison, I am not fit to go to judgment, and from thence to execution; and the thoughts of these things make me cry."

Then said Evangelist, "If this be thy condition, why standest thou still?" He answered, "Because I know not whither to go." Then he gave him a parchment roll, and there was written within, "Flee from the wrath to come."²⁷

The man, therefore, read it, and looking upon Evangelist very carefully,²⁸ said, "Whither must I fly?" Then said Evangelist (pointing with his finger over a very wide field), "Do you see yonder wicket-gate?"²⁹ The man said, "No." Then said the other, "Do you see yonder shining light?"³⁰ He said, "I think I do." Then said Evangelist, "Keep that light in your eye, and go up directly thereto, so shalt thou see the gate: at which, when thou knockest, it shall be told thee what thou shalt do." So I saw in my dream that the man began to run. Now he had not run far from his own door, when his wife and children, perceiving it, began to cry after him to return; but the man put his fingers

²⁵ *Giant Despair*, at the suggestion of his wife *Diffidence*, afterwards asks the pilgrims in his dungeon why they should "choose life, seeing it is attended with so much bitterness." *Evangelist's* question is a probe to ascertain the real condition of the pilgrim's mind; *Despair's* is an argument for suicide drawn from the inevitableness of evil in life.

²⁶ Isaiah xxx., 33; Jer. vii., 30-31; xix., 1-13.

²⁷ "Tophet" is the name of a part of the "valley of Hinnom," one of the ravines lying close to Mount Zion. The name, "Tophet," is usually regarded as signifying that this spot was at one time part of the royal garden, carefully kept and devoted to musical entertainments. When idolatry became prevalent it seems to have been set apart for the worship of Molech, in honor of whom Ahaz and Manasseh made "their children to pass through the fire." Part of Josiah's reformatory work (II. Kings xxiii., 10) was to pollute Tophet by spreading over it human bones, and from that time it became the receptacle of the filth and refuse of Jerusalem. The associations connected with the spot, together with the keeping up in it of a continuous fire for sanitary purposes, seem to have led to its being regarded in later Jewish history as a type of hell. In this sense the term is used in the text.

²⁷ Matthew iii., 7; Luke iii., 7.

²⁸ "Anxiously." The word is used in this sense by the older writers, and in the Bible.

²⁹ Matt. vii., 13-14; Luke xiii., 24. ³⁰ Ps. cxix., 105; II. Peter i., 19.

in his ears and ran on, crying, "Life ! Life ! eternal life !" ³¹ So he looked not behind him, ³² but fled towards the middle of the plain.

The neighbours also came out to see him run ; ³³ and as he ran, some mocked, others threatened, and some cried after him to return ; and among those that did so, there were two that resolved to fetch him back by force. The name of the one was Obstinate, and the name of the other Pliable. ³⁴ Now by this time the man was got a good distance from them ; but, however, they were resolved to pursue him, which they did, and in a little time they overtook him. Then said the man, "Neighbours, wherefore are ye come ?" They said, "To persuade you to go back with us." But he said, "That can by no means be ; you dwell," said he, "in the City of Destruction, the place also where I was born ; I see it to be so ; and dying there, sooner or later, you will sink lower than the grave, into a place that burns with fire and brimstone : ³⁵ be content, good neighbours, and go along with me."

³¹ Luke xiv., 26.

³² Genesis xix., 17.

³³ Jer. xx., 10. Bunyan says : "They that fly from the wrath to come are a gazing-stock to the world."

³⁴ With the exception of the pilgrim himself these are the first of the real characters of the allegory to be introduced to the reader, and both portraits are drawn with great artistic skill as well as knowledge of human nature. Not the least remarkable of the merits of Bunyan as an allegorist is the facility with which he invents names and adapts them to the different characters. It has been already remarked that the "Pilgrim's Progress" is a subjective or autobiographical work, but it is also highly objective or dramatic. The various persons introduced are for the most part made to portray themselves by their own utterances, and their number is very great for the extent of the allegory. A mere list of the characters would be a long one, embracing such names as *Pliable*, *Obstinate*, *Worldly-wiseman*, *Talkative*, *Ready-to-halt*, *Live-loose*, *By-ends*, *Hopeful*, *Faithful*, *Ignorance*, *Facing-both-ways*, *Little-faith*, *Great-heart*, *Money-love* ; *Misses Mercy*, *Bountiful*, *Discretion*, *Humble-mind*, *Lust-of-the-eyes*, *Much-afraid*, *Piety*, *Prudence* ; *Mrs. Diffidence*, *Mrs. Inconsiderate*, *Mrs. Timorous*, *Mrs. Wanton* ; *Lord Carnal-delight*, *Giant Despair*, *Dr. Legality*, *Lord Luxurious*, *Lord Hate-good*, and *Lady Feigning*. In names of places and objects he is equally happy : *City of Destruction*, *Hill of Difficulty*, *Slough of Despond*, *Town of Apostasy*, *Country of Conceit*, *Assault Lane*, *Mount Innocent*, *Lucre Hill*, *Prating Row*, *Town of Stupidity*, *Doubting Castle*, *Key of Promise*, *By-path Meadows*, and *Delectable Mountains*. The most cursory comparison of these names with those adopted by Spenser in his "Faerie Queene" will show how inferior the latter is in this respect to the "Pilgrim's Progress." But though Bunyan's canvas is crowded with figures it is never confused. They are marshalled in order by the hand of a master artist, and each stands out with an individuality of his own. In respect of the number of characters he has created, no less than of his skill in delineating them, Bunyan stands second to no writer of fiction except Shakespeare.

³⁵ See Note 26.

OBST. What! said Obstinate, and leave our friends and comforts behind us?

CHR. Yes, said Christian (for that was his name),³⁶ because that all which you forsake is not worth^y to be compared with a little of that I am seeking to enjoy;³⁷ and if you will go along with me, and hold it, you shall fare as I myself: for there, where I go, is enough and to spare.³⁸ Come away, and prove my words.

OBST. What are the things you seek, since you leave all the world to find them?

CHR. I seek an inheritance incorruptible, undefiled, and that fadeth not away,³⁹ and it is laid up in heaven, and safe there,⁴⁰ to be bestowed, at the time appointed, on them that diligently seek it. Read it so, if you will, in my book.

OBST. Tush! said Obstinate; away with your book! Will you go back with us or no?

CHR. No, not I, said the other, because I have put my hand to the plough.⁴¹

OBST. Come, then, neighbour Pliable, let us turn again and go home without him; there is a company of these crazy-headed coxcombs,⁴² that when they take a fancy by the end, are wiser in their own eyes than seven men that can render a reason.⁴³

PLI. Then said Pliable, Don't revile; if what the good Christian says is true, the things he looks after are better than ours: my heart inclines to go with my neighbour.

³⁶ See Note 5. ³⁷ II. Cor. iv., 18. "That" is more common after "all" than "which."

³⁸ Luke xv., 17; John xiv., 2. "Hold it" = "and stick to it," or "do not give up."

³⁹ I. Peter i., 4.

⁴⁰ Hebrews xi., 16; Matt. xxv., 34.

⁴¹ Luke ix., 62.

⁴² This word is used as a synonym for "fools." In former times, when it was the custom of the great to keep a professional "fool" for their own amusement, part of his outfit was a cap adorned with a piece of red cloth notched like the comb of a cock. From being the badge of the fool the "coxcomb" came to mean his cap as in "King Lear," i., 4:

LEAR. Now, my friendly knave, I thank thee: there's earnest of thy service (giving *Kent* money).

FOOL Let me hire him, too;—Here's my coxcomb (giving *Kent* his cap). * * If thou follow him thou must needs wear my coxcomb.

In "Henry V." v., 1, *Fluellen*, after striking *Pistol* on the head, tells him a leak is good for his "ploddy coxcomb," and that its skin is good for a "proken coxcomb."

In other passages Shakespeare uses the word to signify not merely the fool's cap and his head but, by a natural transition, the fool himself, and in the sense of a fop or conceited fool the word has acquired a permanent footing.

⁴³ See Proverbs xxvi., 16.

OBST. What! more fools still?⁴⁴ Be ruled by me and go back, who knows whither such a brain-sick fellow will lead you? Go back, go back, and be wise.

CHR. Nay, but do thou come with thy neighbour, Pliable;⁴⁵ there are such things to be had which⁴⁶ I spoke of, and many more glories besides. If you believe not me, read here in this book; and for the truth of what is expressed therein, behold, all is confirmed by the blood of Him that made it.⁴⁷

PLI. Well, neighbour Obstinate, said Pliable, I begin to come to a point; I intend to go along with this good man, and to cast in my lot with him. But, my good companion, do you know the way to this desired place?

CHR. I am directed by a man, whose name is Evangelist, to speed⁴⁸ me to a little gate that is before us, where we shall receive instruction about the way.

PLI. Come then, good neighbour, let us be going. Then they went both together.

OBS. And I will go back to my place, said Obstinate; I will be no companion of such misled, fantastical⁴⁹ fellows.

⁴⁴ See Note 42.

⁴⁵ The comma is sometimes omitted after "neighbour," with a marked effect on the meaning of the passage. With the comma the sentence is an invitation to *Pliable* to come with *Christian*, *Obstinate* being excluded; without the comma it is an invitation to *Obstinate* to come along with *Pliable* in the company of *Christian*. Bunyan's own marginal reading ("*Christian* and *Obstinate* pull for *Pliable's* soul") seems to show that the former meaning is the true one.

⁴⁶ "As" would now be used. For the definition of "as" in such a construction see Mason's Grammar, 165, 561, 562, and 569.

⁴⁷ Heb. ix., 17-21; xiii., 20. Those who suffer death rather than renounce their opinions are said "to seal their testimony with their blood"—a form of expression frequently applied to the Christian martyrs.

⁴⁸ On reflective verbs see Mason's Grammar, 182. "Speed" is no longer used as a reflective verb. When it refers, as here, to the subject making haste it is intransitive; it is transitive only when the subject is spoken of as hastening something else. Even before Bunyan's time the reflective use of "speed" was less common with good writers than its intransitive use. Shakespeare uses it intransitively in "Richard III." iv., 4: "An honest tale speeds best being plainly told;" and in "The Merry Wives of Windsor" iv., 1: "And how sped you, sir;" and "you shall know how I speed." "Speed," both as a noun and as a verb, has the double meaning of "success" and "velocity." Which of these is the primary one is a matter of doubt. Most lexicographers give precedence to the idea of "velocity," but Skeat is disposed to regard it as secondary or derived. He traces the Anglo-Saxon *spéd* and corresponding words in other Gothic languages to the Aryan root *spa*, to draw out, to extend, and hence to have room, to succeed. It is obvious that either meaning might very easily be derived from the other.

⁴⁹ "Whimsical"—i. e., following whims or fancies. "Fantastic" is the adjective corresponding to "fantasy" a doublet of "fancy." "Fantasy" came into old English from the French form *fantasie*, which is from the low Latin *fantasia*, for *phantasia*; the latter is the Greek for "a making visible," and is derived from *phao* to give light.

Now I saw in my dream, that when Obstinate was gone back Christian and Pliable went talking over the plain; and thus they began their discourse:

CHR. Come, neighbour Pliable, how do you do? I am glad you are persuaded to go along with me. Had even Obstinate himself but⁵⁰ felt what I have felt of the powers and terrors of what is yet unseen, he would not thus lightly have given us the back.⁵¹

PLI. Come, neighbour Christian, since there are none but⁵⁰ us two here, tell me now further what the things are, and how to be enjoyed,⁵² whither we are going.

CHR. I can better conceive of them with my mind, than speak of them with my tongue:⁵³ but yet since you are desirous to know, I will read of them in my book.

PLI. And do you think that the words of your book are certainly true?

CHR. Yes, verily; for it was made by Him that cannot lie.⁵⁴

PLI. Well said; what things are they?

CHR. There is an endless kingdom to be inhabited, and everlasting life to be given us, that we may inhabit that kingdom for ever.⁵⁵

PLI. Well said; and what else?

CHR. There are crowns of glory to be given us, and garments that will make us shine like the sun in the firmament of heaven.⁵⁶

PLI. This is very pleasant; and what else?

CHR. There shall be no more crying, nor sorrow: for He that is owner of the place will wipe all tears from our eyes.⁵⁷

⁵⁰ Parse "but."

⁵¹ "Turned his back upon us." The phrase in the text was formerly much more common than it now is, but it still occurs as a colloquial provincialism.

⁵² Supply the ellipsis.

⁵³ I. Cor. ii., 9; II. Cor. xii., 1-4; I. John iii., 2.

⁵⁴ Titus i., 2; Heb. vi., 17-18.

⁵⁵ Isaiah xlv., 17; John x., 27-29; Matt. xxv., 46.

⁵⁶ II. Tim. iv., 8; Rev. iii., 4-5; vii., 13-17; xxii., 3-5; Matt. xiii., 43. "Garment," shortened from the early English "garnement," which was taken unchanged from the old French, means literally a piece of furnishing or adornment. It is from the French *garnir*, from which comes both "garniture" and "garnishment," both retaining still the now obsolete meaning of "garment."

⁵⁷ Isaiah xxv., 8; Rev. vii., 16-17; xxi., 4.

PLI. And what company shall we have there?

CHR. There we shall be with seraphims and cherubims, creatures that will dazzle your eyes to look on them.⁵⁸ There also you shall meet with thousands and ten thousands that have gone before us to that place; none of them are hurtful, but loving and holy;⁵⁹ every one walking in the sight of God, and standing in His presence with acceptance for ever. In a word, there we shall see the elders with their golden crowns;⁶⁰ there we shall see the holy virgins with their golden harps;⁶¹ there we shall see men that by the world were cut in pieces, burnt in flames, eaten of beasts, drowned in the seas,⁶² for the love they bare to the Lord of the place,⁶³ all well, and clothed with immortality as with a garment.⁶⁴

PLI. The hearing of this is enough to ravish one's heart. But are these things to be enjoyed? How shall we get to be sharers thereof?

CHR. The Lord, the Governor of the country, hath recorded that in this book; the substance of which is, If we be truly willing to have it, he will bestow it upon us freely.⁶⁵

PLI. Well, my good companion, glad am I to hear of these things: come on, let us mend our pace.⁶⁶

⁵⁸ Isaiah vi., 2-6; Psalms lxxx., 1; xcix., 1; Isaiah xxxvii., 16; I. Thess. iv., 16-17; Heb. i. 7, 13-14; Rev. v., 11.

"Seraphims" and "cherubims" are double plurals of the Hebrew words "seraph" and "cherub," the correct plurals of which are "seraphim" and "cherubim." The word "seraph" does not occur in the Bible, the singular being formed by analogy from the plural form which does occur, but seldom. The double form of the plural of these nouns is common in old writers and "cherubims" occurs frequently in the authorised version of the Bible. The derivation of each is disputed. The term "seraph" seems in the Bible to be applied to the highest order of celestial creatures. It is less easy to attach any definite idea to the more frequently recurring term "cherub." In Smith's "Dictionary of the Bible" it is noticed as "remarkable that while there are precise directions as to their position, attitude, and material," when used as figures in the tabernacle, "nothing was said about their shape except that they were winged." "Some of the rabbis," says Addison, "tell us that the cherubims are a set of angels who know most and the seraphims a set of angels who love most."

⁵⁹ "But all are loving and holy." Such ellipses, inadmissible in good English now, were frequently indulged in by old writers.

⁶⁰ Rev. iv., 4.

⁶¹ Rev. xiv., 1-5.

⁶² Cf. Heb. xi., 33-40.

⁶³ John xii., 25.

⁶⁴ I. Cor. xv., 53; II. Cor. v., 2-4. Compare with Bunyan's description of the inhabitants of Heaven the enumeration given by Paul in Heb. xii., 22-24.

⁶⁵ Isaiah lv., 1-2; John vi., 37; vii., 37; Rev. xxi., 6; xxii., 17. Parse "that" and "which."

⁶⁶ *Pliable*, true to his name, is easily elated by *Christian's* description, and is afterwards as easily disgusted by the first serious obstacle—the *Slough of Despond*.

CHR. I cannot go so fast as I would, by reason of this burden that is on my back.⁶⁷

Bunyan.

⁶⁷ For an admirable characterization of the "Pilgrim's Progress" see Macaulay's Essay on Southey's edition of the work. This allegory has been more widely read than any other literary composition except portions of the Scriptures. It lends itself easily to translation, and has been circulated extensively in many non-English-speaking countries. The question has been raised, how far Bunyan was indebted to previous allegorists for suggestions as to either places or characters. The most elaborate investigation has, however, failed to show that he was indebted to anything except his genius, his experience, his Bible, and the character of the times in which he lived. He is protected against all charges of plagiarism by his illiteracy, and it is quite safe, therefore, to describe the "Pilgrim's Progress" as the most original work ever produced by a single mind. Amongst the host of moral allegories which either preceded, or were written in imitation of it, Bunyan's still stands unrivalled alike as a work of art, a literary production, and an exposition of the Christian religion in its relation to human nature.

THE QUESTIONING SPIRIT.¹

Arthur Hugh Clough was born at Liverpool in 1819. He was a scion of an old Welsh family with a well-marked genealogy. When he was four years old his father emigrated to Charleston in South Carolina, and here he obtained his early education. After a residence abroad of several years he was brought back to England, and in 1829 entered Rugby, where he distinguished himself by his abilities and endeared himself to all by a singularly winning disposition. For a time he edited the *Rugby Magazine*, and was an adept at all athletic sports. In 1836 he entered Oxford, and at once became deeply interested in the Tractarian movement, then in its full tide. His university standing was not up to the expectations of his friends, but through the influence of Dr. Arnold and others he obtained a fellowship after which he spent some years in the work of tuition. His connection with Oxford, however, became irksome to him on account of his growing doubts on religious questions, and though ill able to give up his emoluments, he resigned both his fellowship and his tutorship from a self-sacrificing sense of duty. For a short time he devoted himself to literature, publishing his first long poem, "The Bothie of Tober-na-Vuolich," in 1848. After spending two years in

¹ The poetry of Clough is largely of the species called "subjective;" that is, it sets forth very often the state of his own mind at the time it was written. For this reason he is his own best interpreter, and in his case the dates of the poems are important as affording a means of reference to the facts of his biography. This piece, which is complete in itself, is one of a number produced at different periods and collectively entitled "Poems on Life and Duty." It was written in 1847 while his mind was in a state of unusual perturbation about social and religious questions. In that year he became acquainted with Emerson during a visit paid by the latter to England, and the whole tone and coloring of the poem are such as the influence of Emerson might be expected to produce.

tutorial work in University Hall, London, he came to America with the intention of devoting the rest of his life to literary work, but in 1853 he was appointed one of the examiners of the British Education Office, and this post he retained till his untimely death in 1861. His more important works are the one already mentioned and his "Amours de Voyage," "Dipsychus," and "Mari Magno." His poems are not popular in the usual meaning of the term but they possess rare literary and philosophical merit.

The human spirits saw I on a day,
Sitting and looking each a different way;²
And hardly³ tasking, subtly questioning,
Another spirit⁴ went around the ring
To each and each: and as he ceased his say,
Each after each, I heard them singly sing,
Some querulously high, some softly, sadly low.⁵

We know not—what avails to know?
We know not—wherefore need we know?
This answer gave they still unto his suing,
We know not, let us do as we are doing.⁶

10

Dost thou not know that these things only seem?—
I know not, let me dream my dream.⁷

² Point out the figure of speech and supply the ellipsis.

³ "Hardly" usually means "with difficulty" or "scarcely," and this is given as the primary meaning in lexicons. In the text it has the meaning of objective, not subjective difficulty; that is, the questions are put in a manner hard for those who are questioned.

⁴ The questioning spirit gives, in the closing lines of the poem, an account of himself and his motives. No age has been without its questioning spirit, but the disposition to raise sceptical doubts becomes more intense at some periods than others. The forms taken by the questions raised depend on the prevailing tendencies of speculative thought in any given period. At the close of the Middle Ages the growing dissatisfaction with scholastic philosophy produced Descartes and Bacon; in the eighteenth century the insufficiency of the philosophy based on Locke's system produced Hume and Kant; during the present century the activity of scientific investigation has raised up such men as Darwin, Tyndall, and Huxley; while the questioning spirit of the present day seems to be devoting its attention most earnestly to the very text of the sacred Hebrew writings and the sufficiency of the orthodox religious and moral sanctions. It is worthy of note that historically Jesus Christ was the great questioning spirit of his own day and country, and that he frequently asked questions which the conservative and orthodox found it hard to answer. See Luke ii. 46; Matt. xi. 7-19; xii. 9-14; xv. 1-9; xix. 16-22; xxi. 23-46; xxii. 15-46; John vi. 22-66; vii. 14-53; ix. 39 to x. 39; xi. 46-53.

⁵ Notice the instances of alliteration (see Appendix A) in lines 4-7.

⁶ The reader is left to infer from the text the nature of the question asked. It is probably meant to refer to the proper object, the true philosophy of life; and the first and most general answer is that it is a matter of perfect indifference as compared with present occupations.

⁷ The spirit proceeds to ply different dispositions with different questions. This

Are dust and ashes fit to make a treasure?—

I know not, let me take my pleasure.

What shall avail the knowledge thou hast sought?—

I know not, let me think my thought.

What is the end of strife?—

I know not, let me live my life.

How many days or e'er thou mean'st to move?—

20

I know not, let me love my love.

Were not things old once new?—

I know not, let me do as others do.

And when the rest were over past,

I know not, I will do my duty, said the last.

Thy duty do? rejoined the voice,

Ah, do it, do it, and rejoice;

But shalt thou then, when all is done,

Enjoy a love, embrace a beauty

Like these, that may be seen and won

30

In life, whose course will then be run;

Or wilt thou be where there is none?

I know not, I will do my duty.⁸

answer comes from those of whom Clough speaks in another poem when he says:

Heaven grant the manlier heart, that timely, ere
Youth fly, with life's real tempest would be coping;
The fruit of dreamy hoping
Is waking, blank despair.

⁸ "Duty," with Clough, was no empty word. From a sense of duty he made the great sacrifice of leaving Oxford. In a poem on "Duty" he deals sarcastically with the motives frequently substituted for it as a rule of conduct:

Duty—that's to say, complying
With what e'er's expected here;

* * * * *

Duty 'tis to take on trust
What things are good, and right, and just;

'Tis the stern and prompt suppressing,

As an obvious deadly sin,

All the questing and the guessing

Of the soul's own soul within:

'Tis the coward acquiescence

In a destiny's behe t,

To a shade by terror made

Sacrificing aye the essence

Of all that's truest, noblest, best:

'Tis the blind non-recognition

Of of goodness, truth, or beauty,

Save by precept and submission;

Moral blank, and moral void,

Life at very birth destroyed.

The questioning and iteration in the text no doubt represent truly the author's state of mind while he was coming to the resolution to give up his fellowship. The life and scenes at Oxford had become very dear to him, and he stood much in need of the emoluments. But the struggle ended in 1848 by his doing what he regarded as his duty.

And taking up the word around, above, below,
Some querulously high, some softly, sadly low :
We know not, sang they all, nor ever need we know,
We know not, sang they, what avails to know ?⁹

Whereat the questioning spirit some short space,
Though unabashed, stood quiet in his place.
But as the echoing chorus died away
And to their dreams the rest returned apace,¹⁰
By the one spirit I saw him kneeling low,
And in a silvery whisper heard him say :
Truly, thou knowest not, and thou need'st not know ;
Hope only, hope thou and believe alway ;¹¹
I also know not, and I need not know,
Only with questionings pass I to and fro,
Perplexing these that sleep, and in their folly
Imbreeding doubt and sceptic melancholy ;¹²

⁹ Notice that the other human spirits take up only the former part of his refrain, unable or unwilling to adopt the latter part.

¹⁰ "Apace" has, during the progress of the language, completely changed its meaning. It is compounded of the indefinite article and "pace"—old English "pas"—a foot pace. It is written by Chaucer as two words "a pas," and with him it means slowly, instead of swiftly. The change in meaning had been effected before Shakespeare's time. Both he and Marlowe, speaking of horses, use the expression "gallop apace." See "Romeo and Juliet," Act iii., Sc. 2.

¹¹ Cf. Tupper's "Life Work :"

So, faint not thou ; go gladly on thy way,
And press straight on, though there be little light ;
Help all things good, whilst it is called to-day,
And do thy duteous best with all thy might :
Then, be thy nearing future what it may,
Thou shalt be blest therein by day and night,
Blest in the faith for all thy work well done
Wherever in thy course the goal be won !

Carlyle in his own powerful manner emphasises the same idea : " Let him who gropes painfully in darkness or uncertain light, and prays vehemently that the dawn may ripen into day, lay this principle well to heart : ' Do the Duty which lies nearest thee,' which thou knowest to be a duty ! Thy second duty will already have become clearer."

Young, in his "Night Thoughts," says:

Who does the best his circumstance allows,
Does well, acts nobly—angels could do no more.

Cf. John vii. 17.

¹² "Sceptic"—from the Greek *skeptikos*, thoughtful, and that from *skeptomai*, I look about—is the term applied to the disciples of the Greek philosopher Pyrrho, a contemporary of Alexander the Great. He maintained "that certain knowledge on any subject was unattainable, and that the great object of man ought to be to lead a virtuous life." Clough here regards scepticism, much as Descartes did doubt, as a necessary preliminary to something definite and mentally satisfying. A truly sceptical frame of mind, from which there is no hope of relief, can hardly be anything but "melancholy."

Till that, their dreams deserting,¹³ they with me
Come all to this true ignorance and thee¹⁴.

50

Clough.

HINTS FOR READING.

The questions and answers in this composition must be characteristic of the speakers. The questioning spirit speaks with calmness and dignity, in low and solemn tones. The human spirits answer in louder, more defiant, reckless, and sometimes in scoffing tones. In lines 8 and 9 read "avails" and "need" in this spirit.

Give "seem" emphasis, expressive of rebuke, and rising inflection. Vary "We know not" and "I know not," by changing the emphasis, pitch, and inflection. Read the first "I know not" defiantly, with emphasis on "I." Then lower the pitch on the succeeding line and read it solemnly.

Line 15: Give emphasis to "know."

Line 19: Give "know not" a falling inflection and an angry expression. This variety in expression will prevent the monotony attending the repeated words.

In line 25 give force to "duty," with falling inflection; and in the next line give "duty" greater emphasis, with a rising inflection to "do."

In line 27, give additional emphasis to the second "do it." Read the whole question of the spirit with great warmth, ending each clause of the questions with a rising inflection; but read line 32 deeper, more solemnly, and give emphasis and a falling inflection to "none."

Lines 35 and 36: Read in higher and more swelling tones, almost like a chant.

Line 44: Emphasise "need'st."

Line 45: Emphasise "hope only" and "believe."

Line 46: Emphasise "I."

Read the remainder solemnly but gently.

13 Parse "dreams" and "deserting."

14 In the following year (1848) Clough wrote a poem entitled "Bethesda," in which he represented the human spirits as lying waiting for the moving of the waters of the pool (see John v. 2 9):

And I beheld that on the stony floor
He too, that spake of duty once before,
No otherwise than others here to-day
Foredone and sick and sadly muttering lay.
'I know not, I will do—what is it I would say?
What was that word which once sufficed alone for all,
Which now I seek in vain, and never can recall?
And then, as weary of in vain renewing
His question, thus his mournful thought pursuing,
'I know not, I must do as other men are doing.'

That this also describes the author's condition when he wrote it there can be little doubt. In sombre hue the description compares with that of Cowper's "Castaway," but Clough's sense of duty did not always remain clouded by gloom as Cowper's future prospect did to the end of his life.

THE TRIAL OF WARREN HASTINGS.*

A biographical notice of Lord Macaulay is given on page 125 as an introduction to his ballad on "The Battle of Naseby."

In the mean time, the preparations for the trial had proceeded rapidly; and on the 13th of February, 1788, the sittings of the court commenced. There have been spectacles more dazzling to the eye, more gorgeous with jewellery and cloth of gold, more attractive to grown-up children,

* Warren Hastings was born at Churchill in Oxfordshire, 6th of December, 1732. He was descended from the family of Hastings of Daylesford, but the estate had passed out of the family, and Hastings who was early left an orphan, was educated at the expense of an uncle. He distinguished himself at Westminster school, where he was contemporary with the poets Churchill and Cowper, with the future Lord Shelburne and with Elijah Impey. In 1759 he went out in the Civil Service of the East India Company, and was at first employed in the secretariat in Calcutta. Hastings returned to England in 1764 where he spent five years, and made the acquaintance of Dr. Johnson. In 1769 he returned to India as second in council at Madras, and in 1772 proceeded to Bengal, where he was promoted to the presidency of the council. A year later under the Regulating Act passed by the British Parliament, Hastings was appointed Governor-General, with a handsome salary, assisted by a council of four members, three appointed from home. And here the first trouble began. The majority in the council led by Francis was opposed to Hastings from the first; the finances were in great disorder, the demands of the company for remittances frequent and urgent. One of Hastings' first tasks was to bring to trial the chief fiscal ministers of Bengal, Raja Shatab Rai and Nawab Muhammad Raza, on charges of malversation and embezzlement. A corrupt and treacherous official Nuncomar, conducted the case, and when it broke down all three became his enemies. In 1775 Nuncomar was tried, sentenced and executed for forgery, a proceeding which threw obloquy on Hastings and on the chief-justice, Sir Elijah Impey, which has been much dispelled in recent times.

Among measures of domestic reform, Hastings improved the administration of justice in the country courts and organized the opium revenue.

He waged vigorous war with the Mahrattas and made the Company's power paramount in many parts of India. He contracted advantageous alliances, and restored the financial position of the Company.

In 1784 he resigned office and sailed for England, where he was well received by the King, George III., but soon became subject to a Parliamentary enquiry, with a view to impeachment. The chief misdeeds alleged against him were:—*the aid that he gave to his ally the Nawab of Oude in the war against the Rohilla Afghans, his punishment of the Zemindar of Benares for non-compliance with a demand for aid in the first Mahratta war, and his connivance in the forfeiture of property—real and personal, which had been conferred on the Begums, or dowager-princesses of Oude.*

The trial dragged itself through seven years, and on the 23rd April, 1795, Hastings was acquitted on all charges, unanimously on all that affected his personal honour.

He left the court a ruined man, but with the provision afterwards made by the Directors for his declining years, he was enabled to buy the old family estate of Daylesford in Worcestershire, thus carrying out what is said to have been an aspiration of his youth, and the mainspring of his energy and ambition. There he passed the rest of his life in the occupations of a country gentleman, and there he died, 22nd August, 1818.

1 The whole description of the trial is in Macaulay's finest style: it contains all his leading characteristics at their best—animation, clearness, wealth of language, association of present persons and scenes with memories of the past, gorgeous

than that which was then exhibited at Westminster; but, perhaps, there never was a spectacle so well calculated to strike a highly cultivated, a reflecting, an imaginative mind. All the various kinds of interest which belong to the near and to the distant, to the present and to the past, were collected on one spot and in one hour.

The place was worthy of such a trial. It was the great hall of William Rufus, the hall which had resounded with acclamations at the inauguration of thirty kings, the hall which had witnessed the just sentence of Bacon and the just absolution of Somers,² the hall where the eloquence of Strafford had for a moment awed and melted a victorious party inflamed with just resentment, the hall where Charles had confronted the High Court of Justice with the placid courage which has half redeemed his fame.

The sergeants made proclamation.³ Hastings advanced to the bar, and bent his knee. The culprit was indeed not unworthy of that great presence. He had ruled an extensive and populous country, had made laws and treaties, had sent forth armies, had set up and pulled down princes. And in his high place he had so borne himself that all had feared him, that most had loved him, and that hatred itself could deny him no title to glory, except virtue. He looked like a great man, and not like a bad man. A person small and emaciated, yet deriving dignity from a carriage which, while it indicated deference to the court, indicated, also, habitual self-possession and self-respect, a high and intel-

coloring; balanced sentences, climax or climactic structure, antithesis, epizeuxis, anaphora, the tendency to exaggeration, or hyperbole, and the short abrupt sentences.

² John, Lord Somers (1651-1716). An eminent statesman of the Revolution, filled several high offices in the country, becoming chancellor in 1697. In 1700 he was impeached for his share in the Partition Treaty, but the charge was withdrawn.

³ The Sergeants, etc. The scene of the trial and the spectators have been now described. With the entrance of Hastings came the principal actors; then the appearance of Hastings, who is shown to be worthy of the place and scene, is given to us, after which the prosecutors are described.

Remark the antithesis in the description of Hastings.

lectual forehead, a brow pensive, but not gloomy, a mouth of inflexible decision, a face pale and worn, but serene, on which was written, as legibly as under the picture in the council-chamber at Calcutta, *Mens æqua in arduis*; such was the aspect with which the great proconsul presented himself to his judges.

Pitt had refused to be one of the conductors of the impeachment; and his commanding, copious, and sonorous eloquence was wanting to that great muster of various talents. Age and blindness had unfitted Lord North for the duties of a public prosecutor; and his friends were left without the help of his excellent sense, his tact, and his urbanity. But, in spite of the absence of these two distinguished members of the Lower House, the box in which the managers stood contained an array of speakers such as perhaps had not appeared together since the great age of Athenian eloquence.⁴ There were Fox and Sheridan,⁵ the English Demosthenes and the English Hyperides.⁶ There was Burke, ignorant, indeed, or negligent, of the art of adapting his reasonings and his style to the capacity and taste of his hearers,⁷ but in amplitude of comprehension and richness of imagination superior to every orator, ancient or modern. There, with eyes reverentially fixed on Burke, appeared the finest gentleman of the age, his form developed by every manly exercise, his face beaming with intelligence and spirit, the ingenious, the chivalrous, the high-souled Windham.⁸ Nor,

⁴ Age of Athenian eloquence. Beginning with Pericles, about B.C. 450, and reaching its greatest height with Demosthenes (died B.C. 322.) See Schmitz's *Ancient History*.

⁵ Sheridan, Richard Brinsley, (1751-1816) a celebrated orator, dramatist and actor. He wrote the *Rivals*, *School for Scandal*, the *Critic*, and other plays. In 1780 he entered Parliament through the influence of Fox, and proved a valuable addition to the Whig party.

⁶ Demosthenes, Hyperides. See Schmitz's *Ancient History*.

⁷ Ignorant—hearers. Burke's style of oratory was not suited to the House of Commons; whenever he rose to speak very many members left the House. He was called in consequence the "dinner bell" of the House.

⁸ Windham. The Right Hon. William Windham, opposed Lord North's administration, joined the "coalition" government, and afterwards with Pitt and Burke